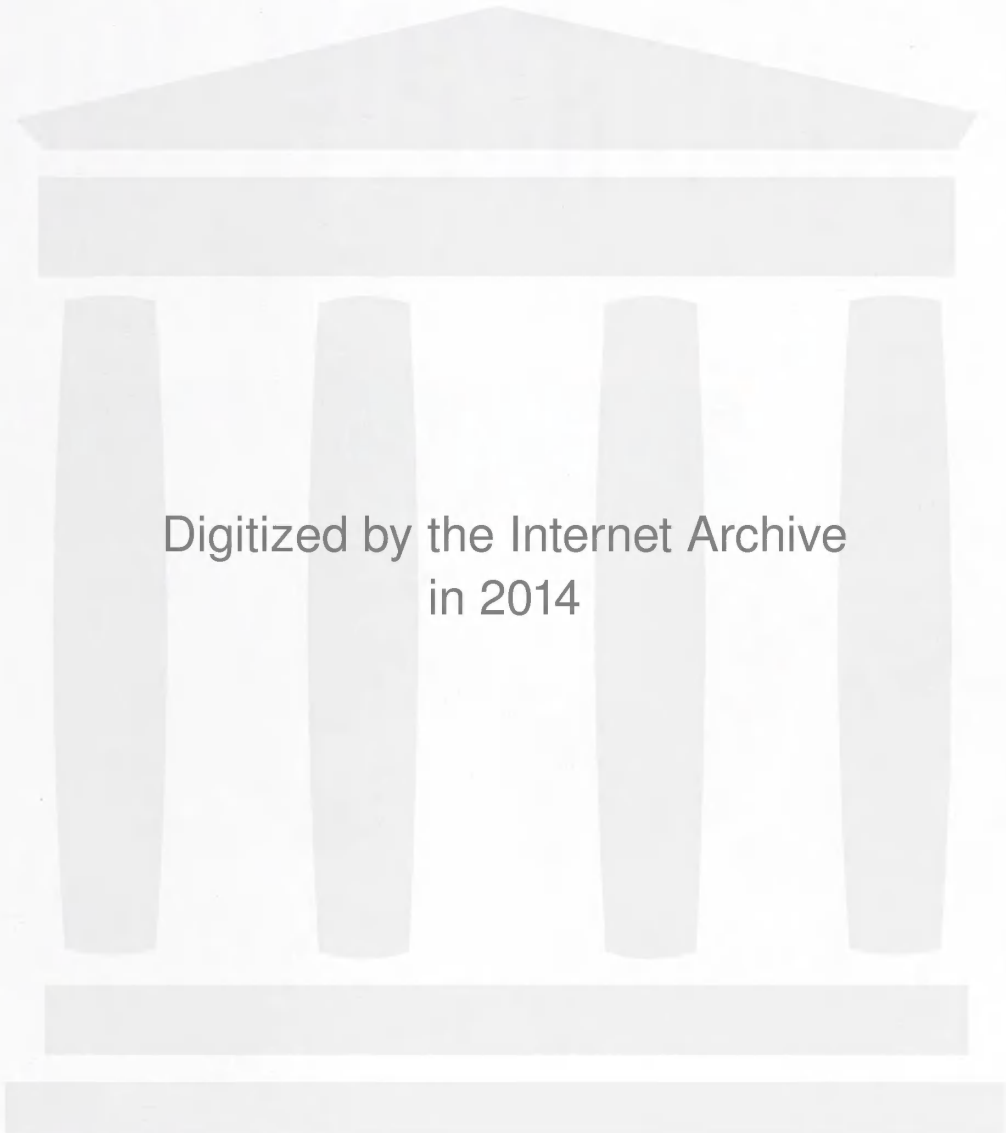
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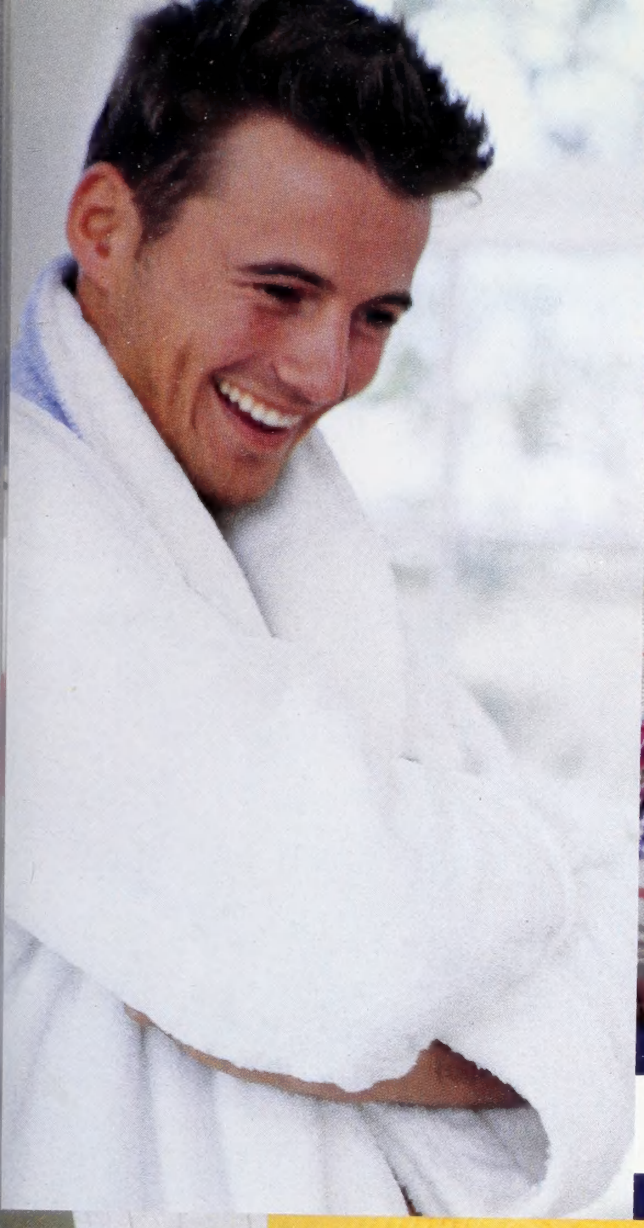
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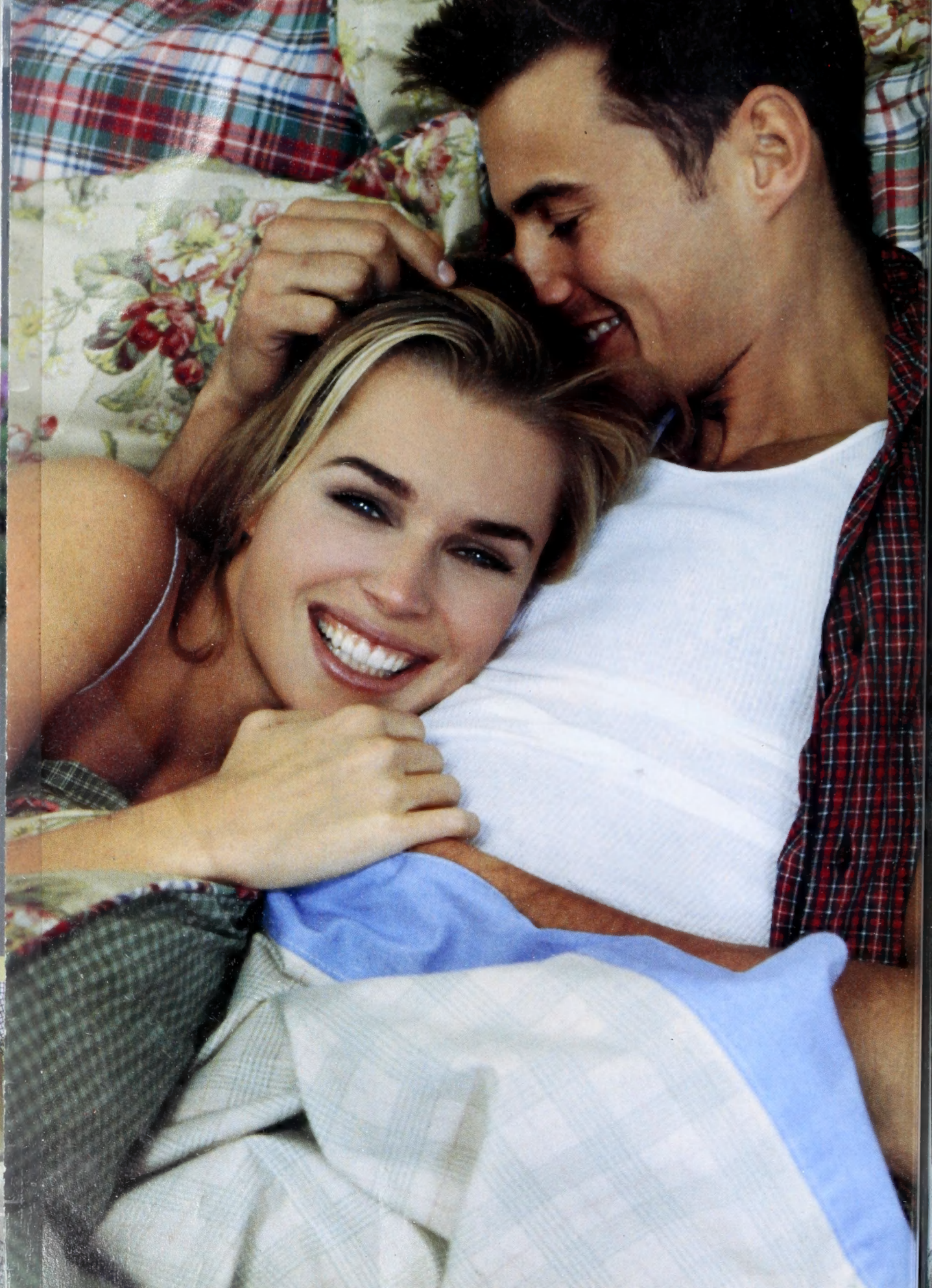


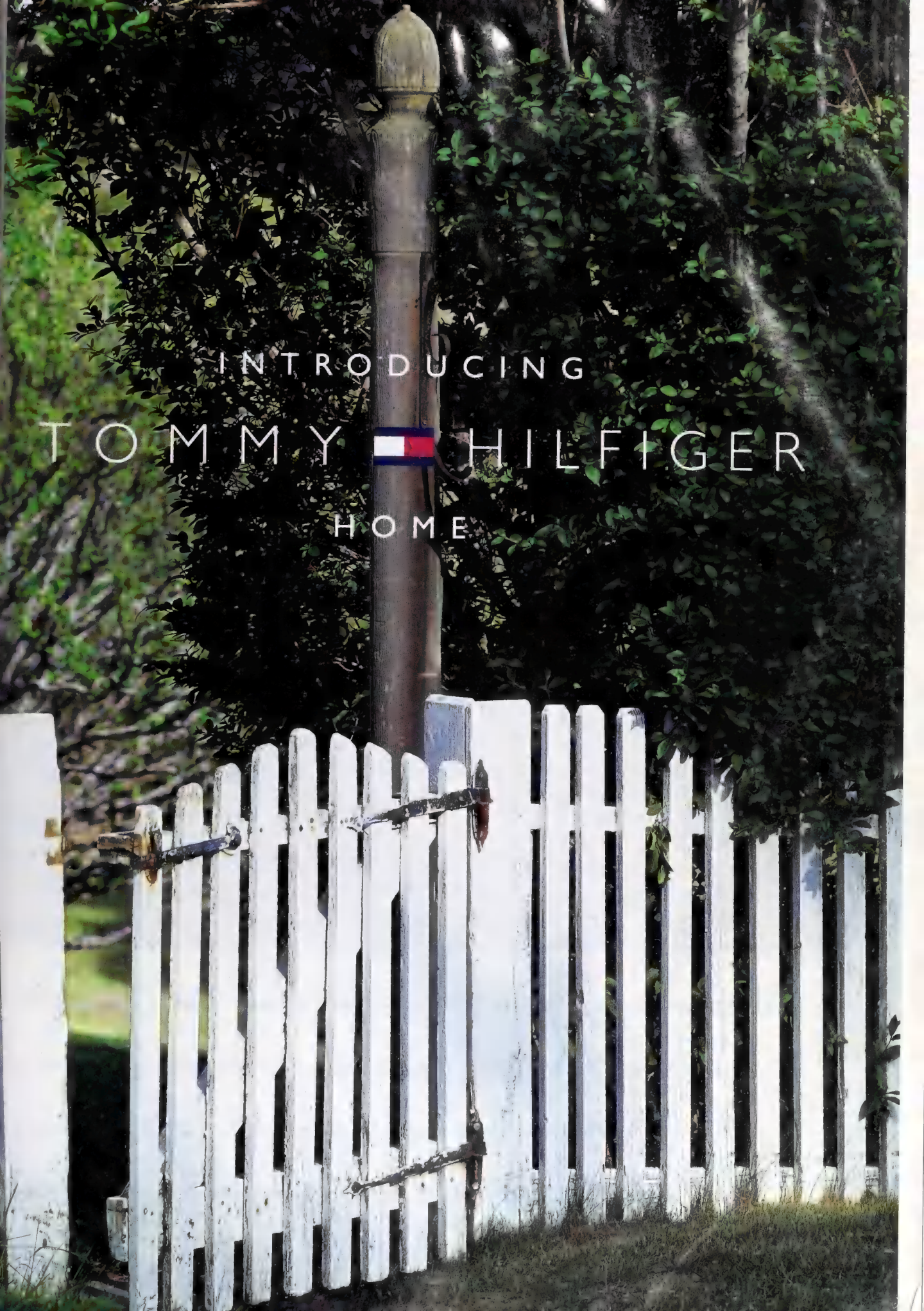
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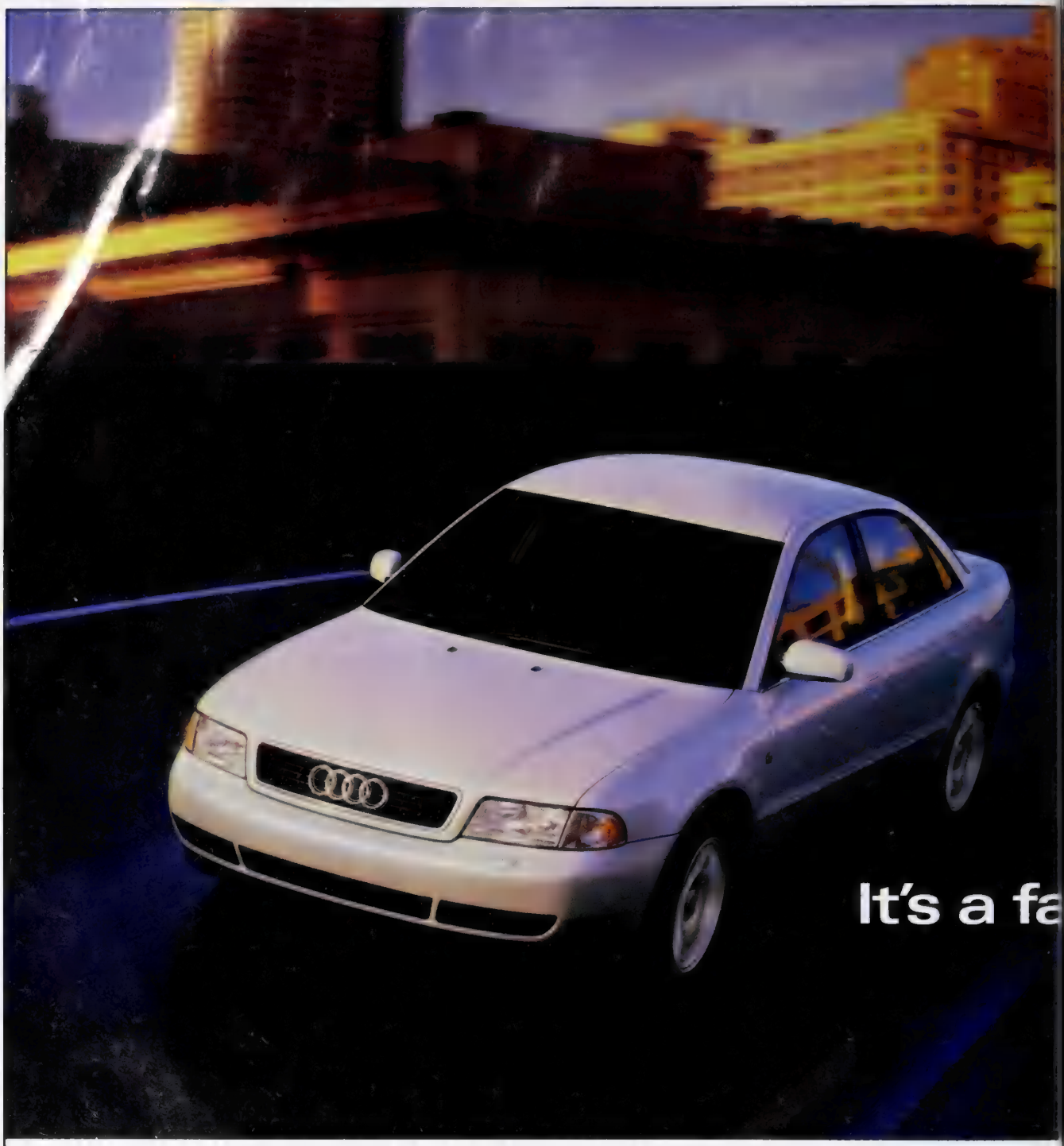







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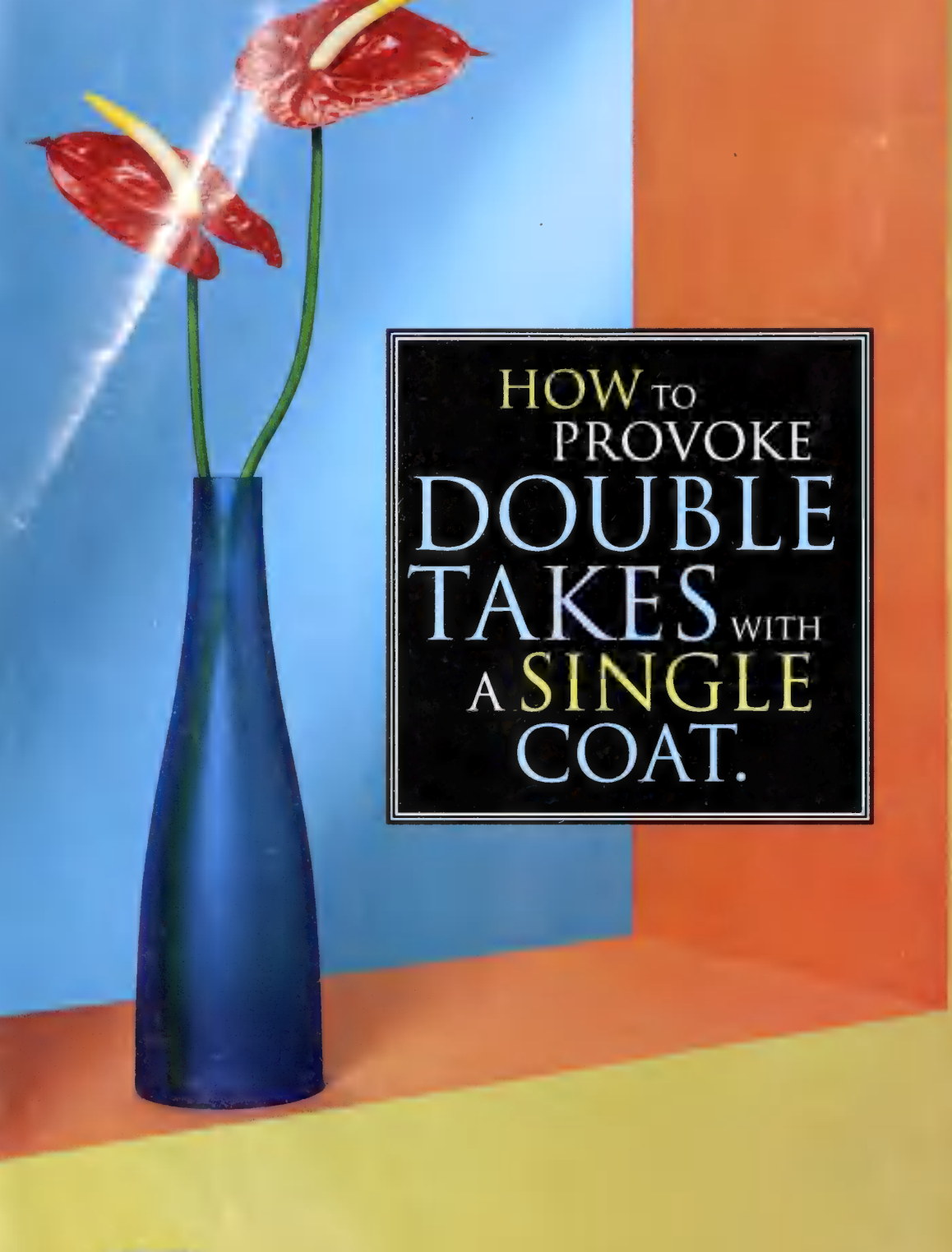
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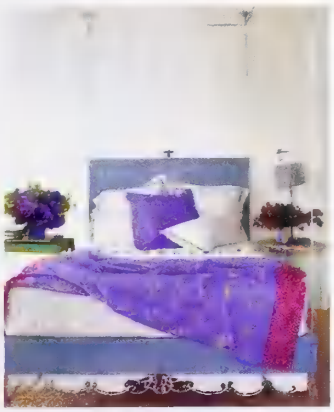

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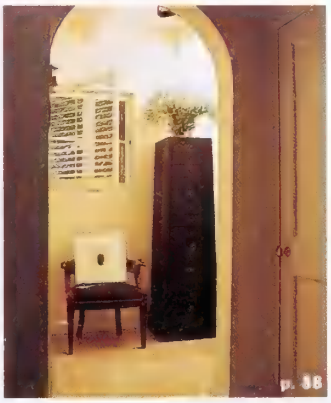


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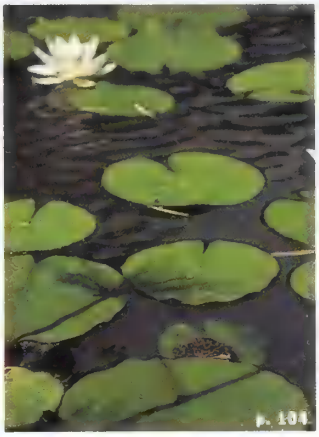



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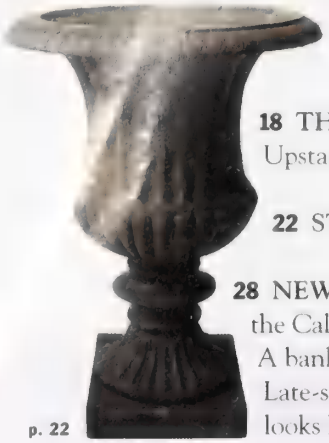


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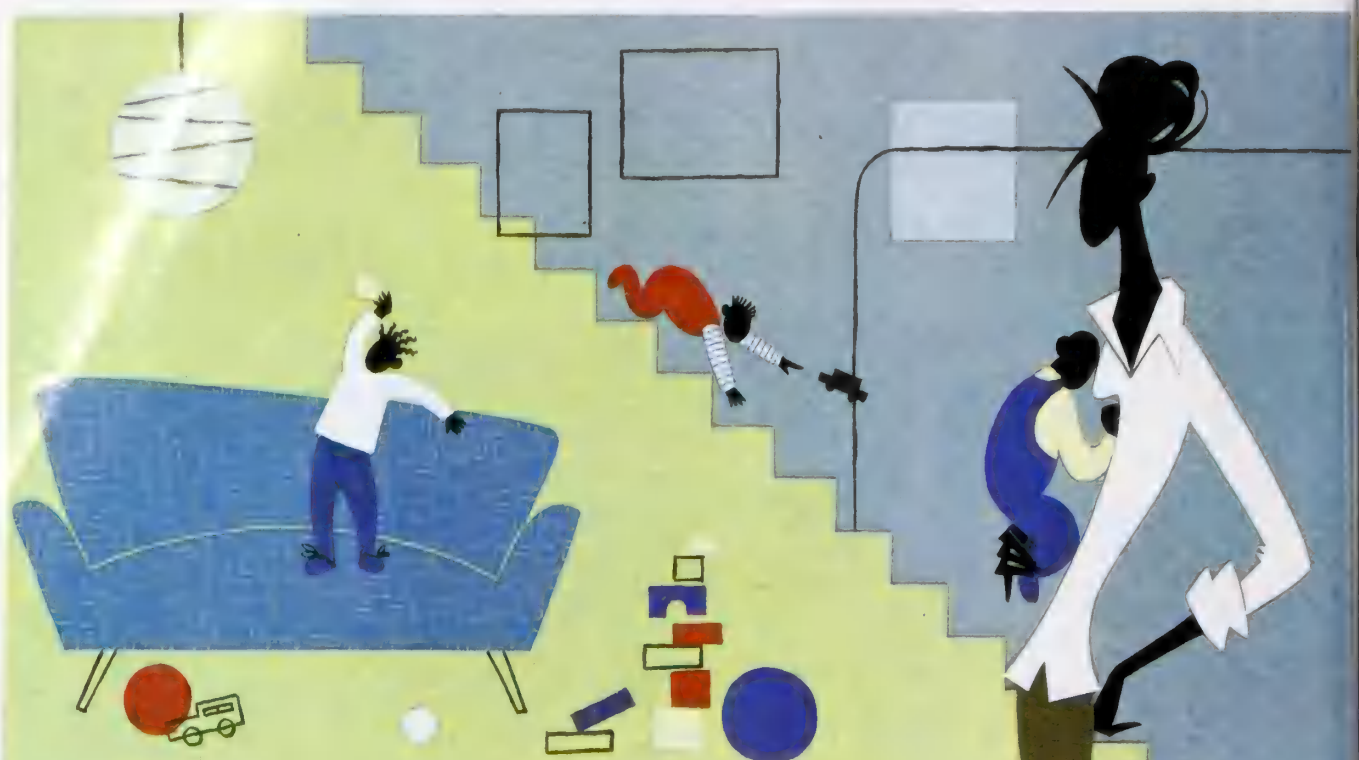
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# UPSTAIRS DOWNSTAIRS

By Antonia Stearns

**We were assigned to the American embassy** in London at the height of the swinging sixties, when the funky popular culture of the Beatles and Carnaby Street quickened the tempo of British life and cast a psychedelic glow over its most venerable institutions. Great Britain's decline as a world power seemed to release the English from their inhibitions. A faint whiff of pot clung to the morning coats at Buckingham Palace garden parties; the Old Vic mounted Shakespeare in drag; and the Union Jack, downsized from its imperial role, was irreverently displayed on alarm clocks, rubbish bins, and toilet paper. Women emerged from their tweeds. Even dowagers and parsons' daughters were showing copious amounts of thigh, like the leggy birds of London who tossed Edwardian greatcoats over hot pants, textured tights, and shiny Courrèges boots, and set off their ivory complexions with Cleopatra eyes and bee-stung lips, seen through a cascade of bangs and Julie Christie hair.

For all the hedonism, however, West End London was still the city of Trollope and Galsworthy, a gentleman's world of pubs and clubs, bespoke tailors, and bank clerks in swallow-tailed coats who sat on high stools, updating their ledgers with quill pens and writing "Esquire" on statements of account. One of ours came with a letter that made delicate reference to an overdraft of two guineas and sixpence—a debt the manager hastened to assure us "Would be assumed by Martin's Bank until such time as you are able to make restitution."

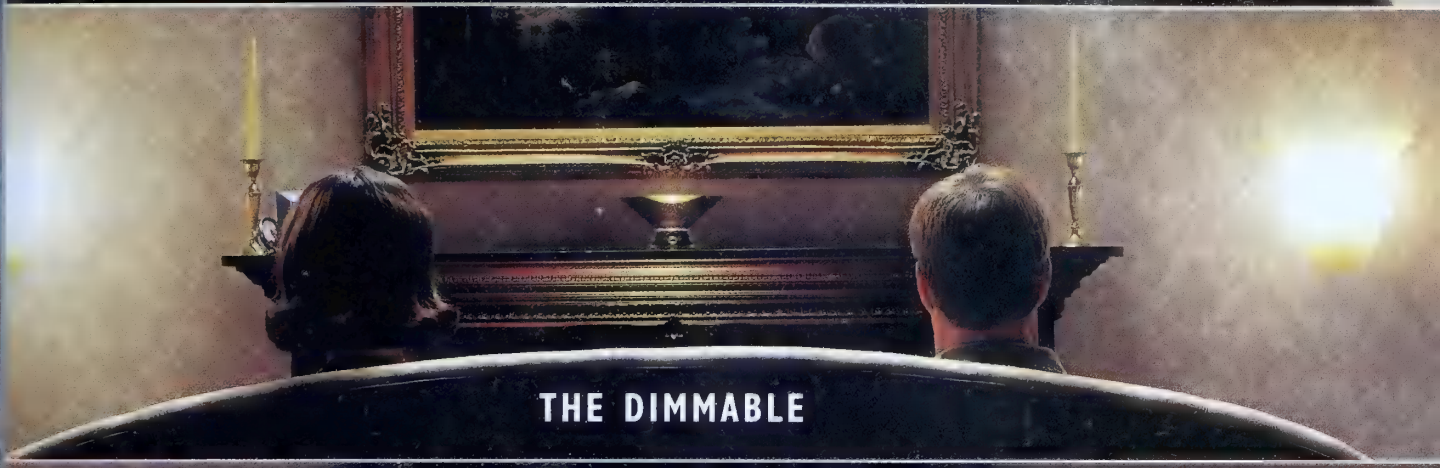
A guinea, I learned from my obstetrician's bill, was 2 shillings, or one shilling more than a pound, then valued at tw and a half U.S. dollars. I also learned that the title of Docto was reserved for analytical practitioners, whereas surgeons, li erally butchers in early days, were only Misters. Now a rever snobbery makes Mister the more glamorous title. "Docto Fraser," I asked anxiously, two days after he had delivered o third son at the Welbeck Nursing Home on Baker Street, " everything all right? I haven't seen my baby since he was born

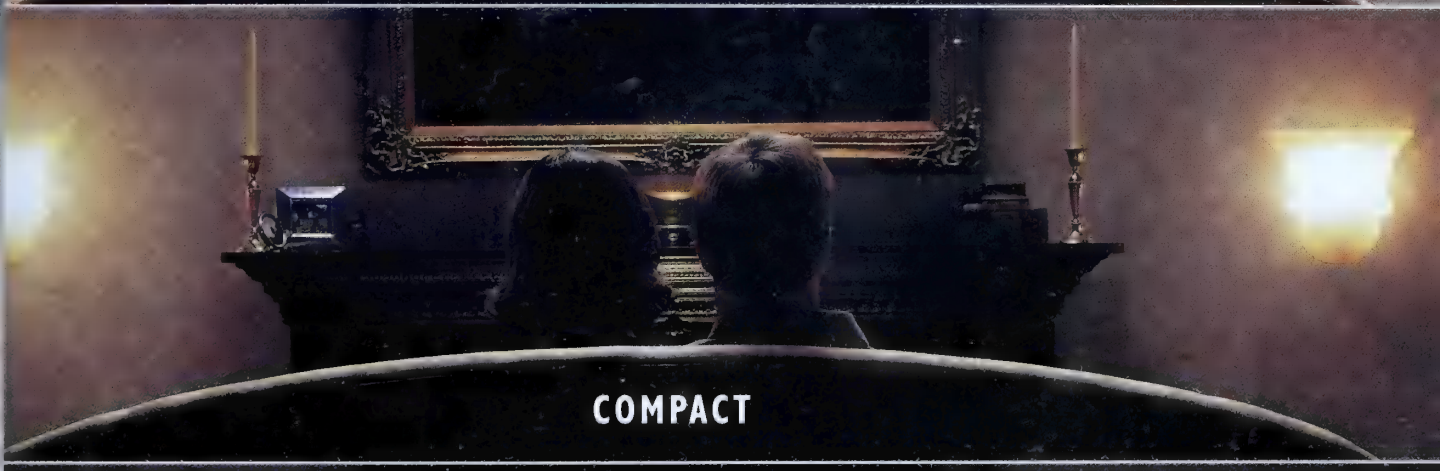
"Mister Fraser," he corrected, and turned to the hea nurse, an imposing keeper of the keys and the rules. "Matro don't you bring the Ameddican baby up with the others at vi iting hours?" These were at tea time, a high social occasio when the private rooms were crowded with chattering gues and the basement nursery with private nannies who dresse their new charges in monogrammed receiving gowns for brief presentation upstairs.

Matron sniffed. "Whatever for? The baby hasn't a gow to speak of, and the mother, no visitors." She picked up m tea order and shook her head. "Only one? We're not ver sociable, are we?"

Not very. We had just arrived in England, and excep for my husband, who dropped by in the evening, cheerfull defying the rules, my potential visitors were only the milkma and a blowsy au pair from Barcelona, whom I had hired in th nick of time to tend the "older" children, aged one and two.









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*Let's make things better.*

*I had to dissuade her from treating telephone callers as hostile invaders. "They're oot," she'd say, even if we weren't, slamming the receiver*

Don't ask. The move had been hectic, and the straw from the packing crates still lay on the floor when I went into slightly premature labor. But Foreign Service wives were expected to be flexible and by golly, we were. "When can you get sprung?" my husband asked impatiently. There were diplomatic calls to make and congressmen to entertain. The weather was turning and he couldn't find his woolen bathrobe. "I get five days," I growled, "And I'm taking every one of them."

If Matron thought I was lowering the standards of the ward, she would have been appalled by the ones that prevailed at home. With her preference for fishnet stockings and orange hair, the buxom Angeles was not exactly a poster girl for the au pair agency that placed "young ladies seeking cultural enrichment abroad." But she had a Mediterranean love of children, which was all that mattered at that point. I came back to a raft of empty peanut butter and Marmite jars, and the radio at full volume. The children were swaying in their high chairs, beating out the rhythms of Eleanor Rigby with their spoons while Angeles entertained a sailor in the kitchen.

We lived in midlevel embassy quarters, a narrow brick town house off the Old Brompton Road in South Kensington. It had been built in the interwar years and like most London rowhouses was modeled on the grandly vertical residences of Mayfair and Belgravia. Our little high-rise was vaguely Art Deco, with a kitchen at the bottom, nursery at the top, and a perilous three-story spiral staircase in between.

But on my street it was housewives, not parlor maids, who scurried up to the linen closet or down to the pots and pans, carried fireplace coals to the living room in between, and ashes out to the bin in the alley where Mr. Clark the milkman greeted me in the black of morning with a bewildering assortment of bottles: whole milk, half milk, milk with the cream on top; thin, thick, and clotted creams—measured by the gill, and paid for in tuppences, thruppences, ha'pennies, and half crowns.

Mr. Clark drove a noiseless electric van so as not to disturb gentlemen still abed, as did the postman, whose first of three daily deliveries plopped through the slot before breakfast. This was an important and civilized beginning to every Englishman's day—and to drawing room comedies, which relied heavily on the first post to get the plot rolling. "Good heavens, Maude, that bounder Ffyffington is arriving by the twelve o'clock train." "How frightfully awkward, Harold, so is Lady Isobel."

Today, riffling through a closetful of old theater, opera, and ballet programs, exhibit catalogs, and guides to stately homes from thirty years ago, I marvel at my youthful self, who made the time and had the energy to explore so much of London and beyond. Here's a shoebox of memorabilia from Wimbledon and Ascot and the Henley Regatta; there's a scrapbook of trips to the south counties, to Anglia, Yorkshire, and Scotland, not to forget the largest album of all, with photographs of our three babies under three.

We were constrained by finances and limited help but we managed to entertain, squire visitors around, and stand for the higher-ups at the more obscure embassies' National Days. British labor laws allowed only four work hours per day for au pairs, and Angeles quickly caught on to the fact that she had to hoard those hours for evening. We fell into a badly balanced routine that left me holding the fort while Angeles spent her days improving her English with the Royal Navy.

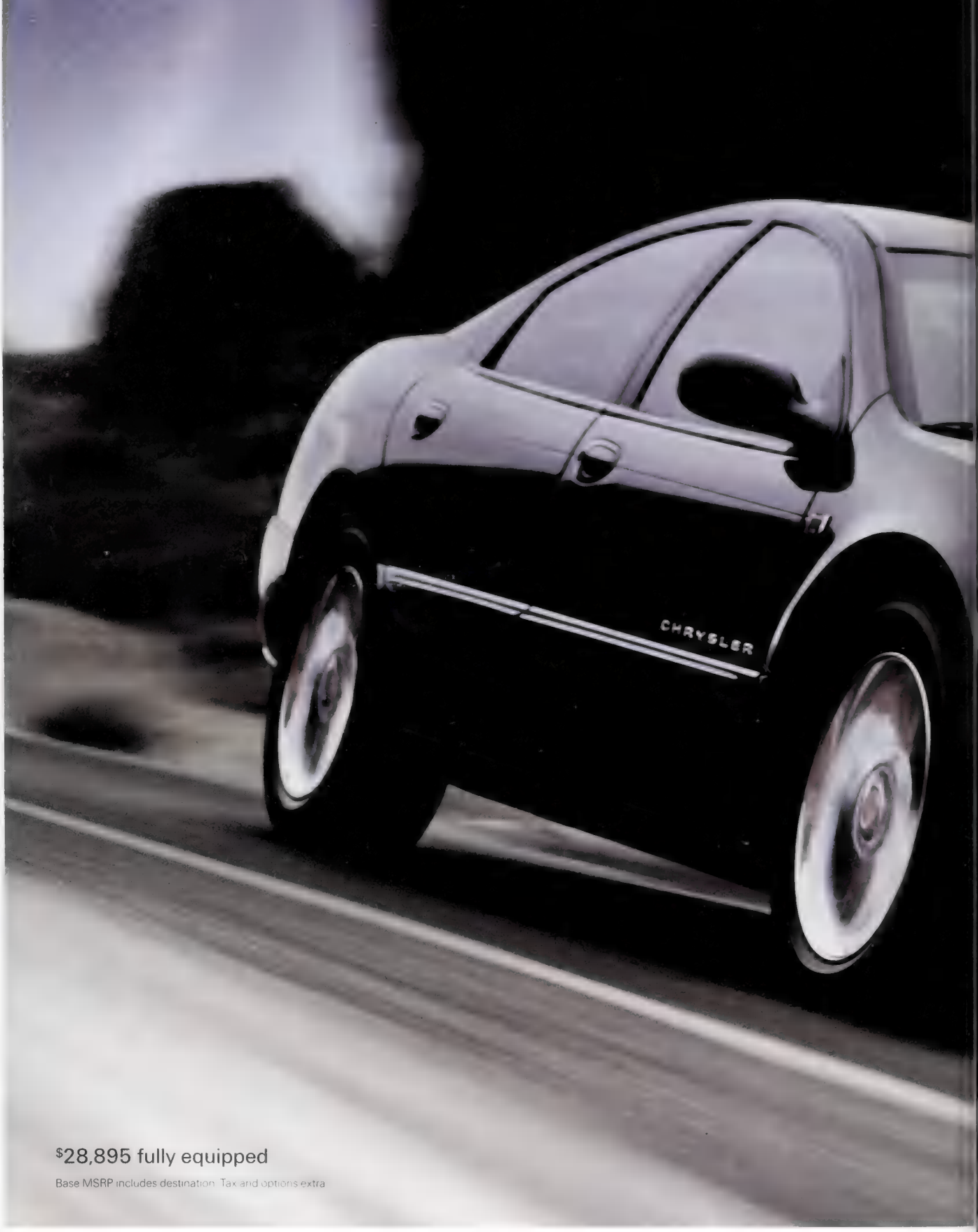
Rain or shine, and it was mostly rain, I pushed all three children in a Rolls-Royce Silver Wings twin pram to Kensington Gardens, where the toddlers splashed in the puddles and I sat on a bench doing my nails and rocking the pram with a raised leg propped on the handle. On the other bench the uniformed nannies clicked their knitting needles and looked at me askance. What was the profession coming to? Then it was home for supper, stopping off to buy groceries, followed by bath time, bed time, and a swift transformation from bedraggled mother into glamorous embassy wife, eyelashes caked in mascara, legs shimmering in spangled panty hose, and heir line turned up to *there*.

When Angeles disappeared for three weeks over Christmas, we parted company and I ran through a series of temps while weighing the alternatives. "Dear girl, why on earth don't you get a proper nanny?" a languid society lady asked me when I let slip my predicament. I didn't tell her I had already tried two only to realize that proper nannies required servants of their own. Their job was to embroider nappies, not wash them, and reign over never-never land on the top floor, preferably without interference from Mum. My job was below stairs, to step smartly with the trays when nanny rang the bell, to keep the scones buttered and the pram wheels oiled. For a treat, I could pop in to visit my one- and two-year-olds after their cutlery lesson. "No, no, Christopher. Fish fork to the left, soup spoon to the right. Hold your knife straight, Jonathan, or it's no rhubarb for dessert." As for David, I was not to hold him until after his scheduled bowel movement. David was four months old.

I heard David crying one wintry night, when I was again looking for help and interviewing a sunken-eyed young Scottish woman in the kitchen. She gripped her cocoa mug tightly and told me in a wan voice that her name was Norma and she needed the job badly. I excused myself to check upstairs, found everything quiet, and resumed the interview. Norma was willing to work as many hours as needed and baby-sit at night for nothing. "With no friends in Lundun, where wud Ah be guin at naght?" She looked too exhausted to lift a Kleenex, but I asked for her references and while she hemmed and hawed the crying began again. Norma stopped me as I got up from the table and said, "Don't trooble yourself again, ma'am, it's my own baby that's cryin'." She opened the kitchen door to a shower of snow and scurried into the alley, where she had



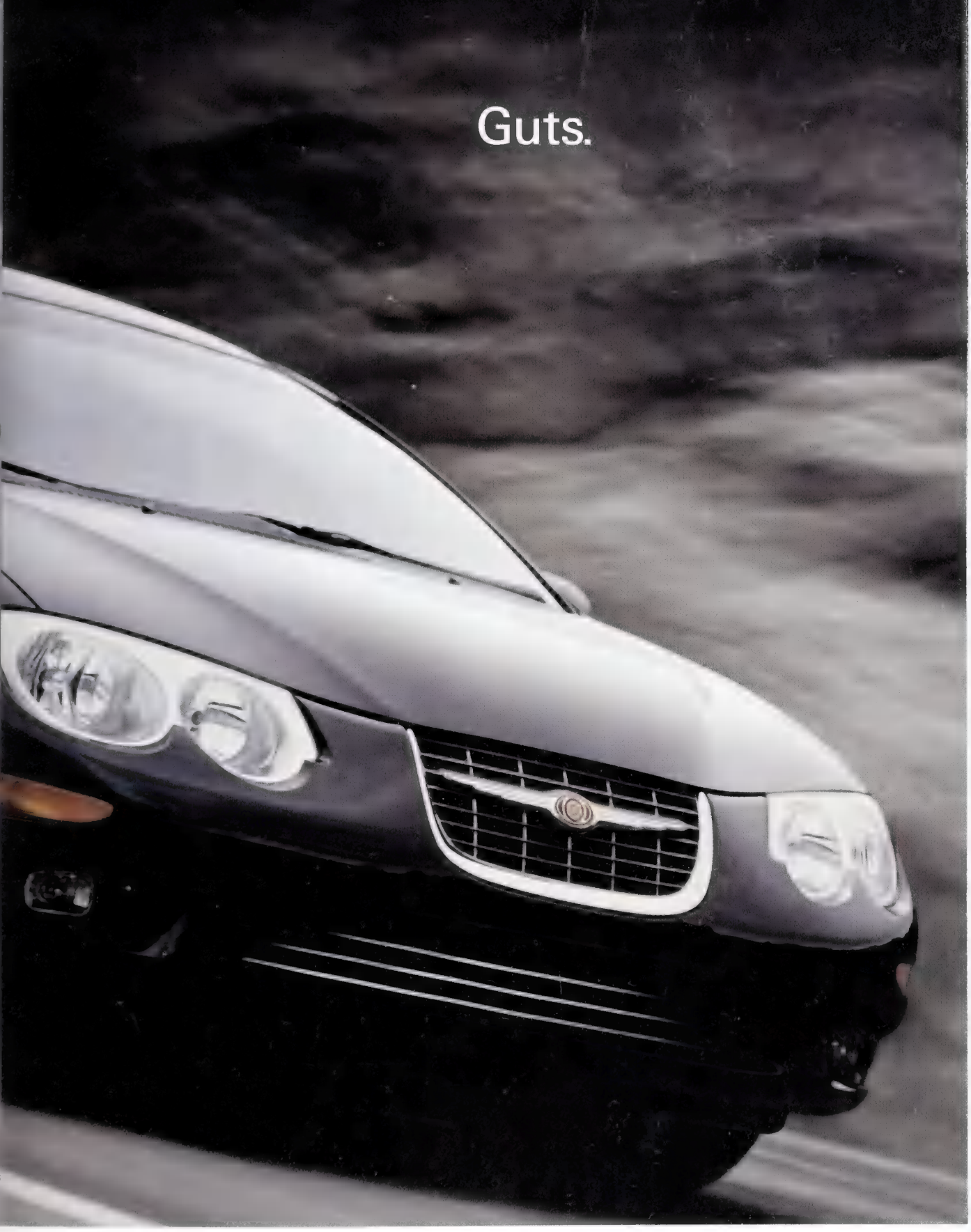
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Introducing the all-new 1999 Chrysler 300M. The stance alone is defiant. But look beneath the skin of this vehicle and its real daring emerges. For starters, there's a remarkably lightweight, all-aluminum, high-output 3.5 liter engine, delivering a massive 253 horsepower. Valves? No less than twen in an engine which is the most potent, naturally asp V6 motor in an American sedan today. Small wonde that the new 300M can also boast being the most po

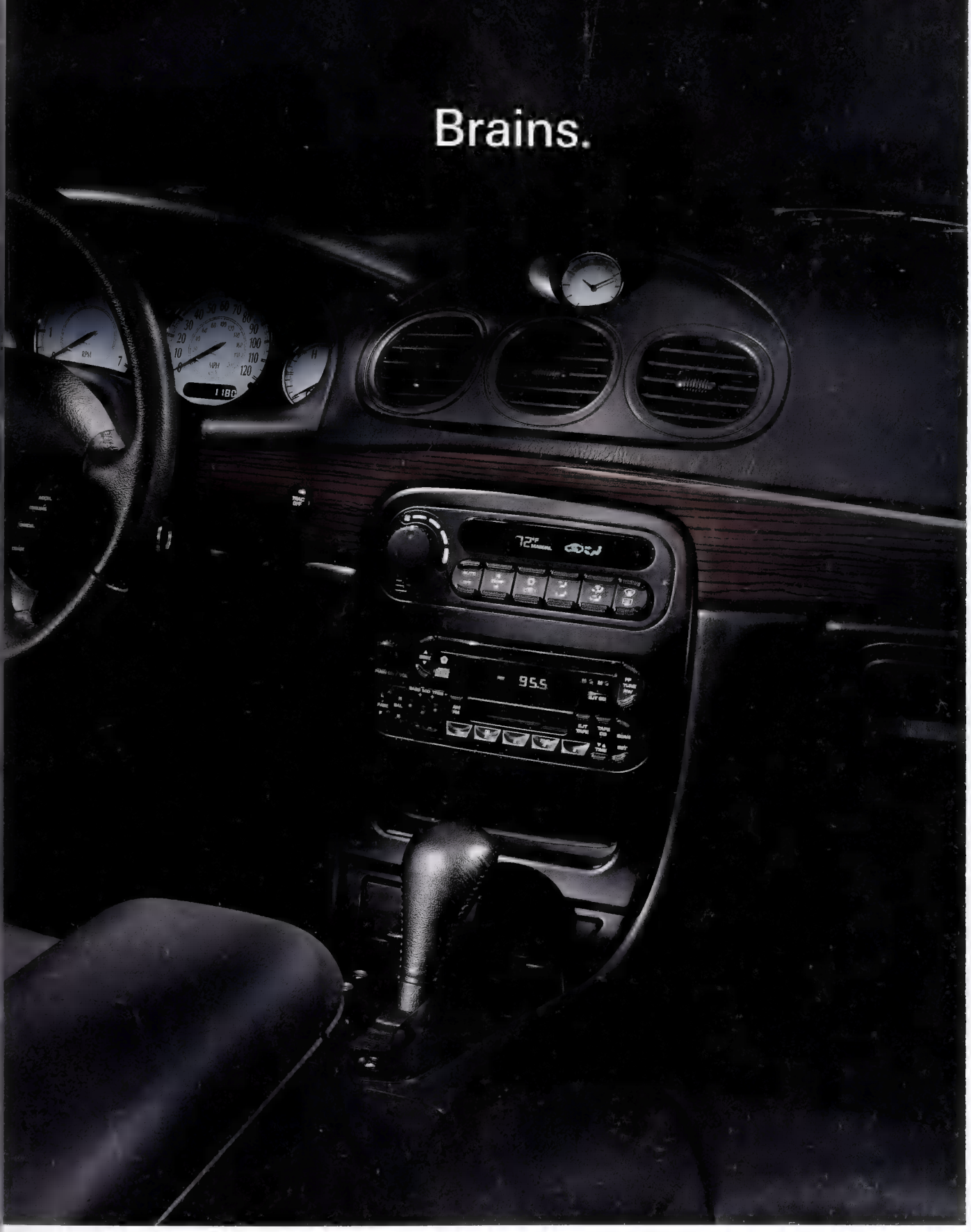



sedan in its class. High-performance anti-lock brakes
w-speed traction control provide optimum control during
g and accelerating, and the steering system is, of course,
ted for maximum response. Complete everything with
an aggressively tuned, fully independent suspension system
coupled with seventeen-inch low-profile tires and one is
left with a very clear impression: The new Chrysler 300M is a
machine that is passionately created for driving enthusiasts.

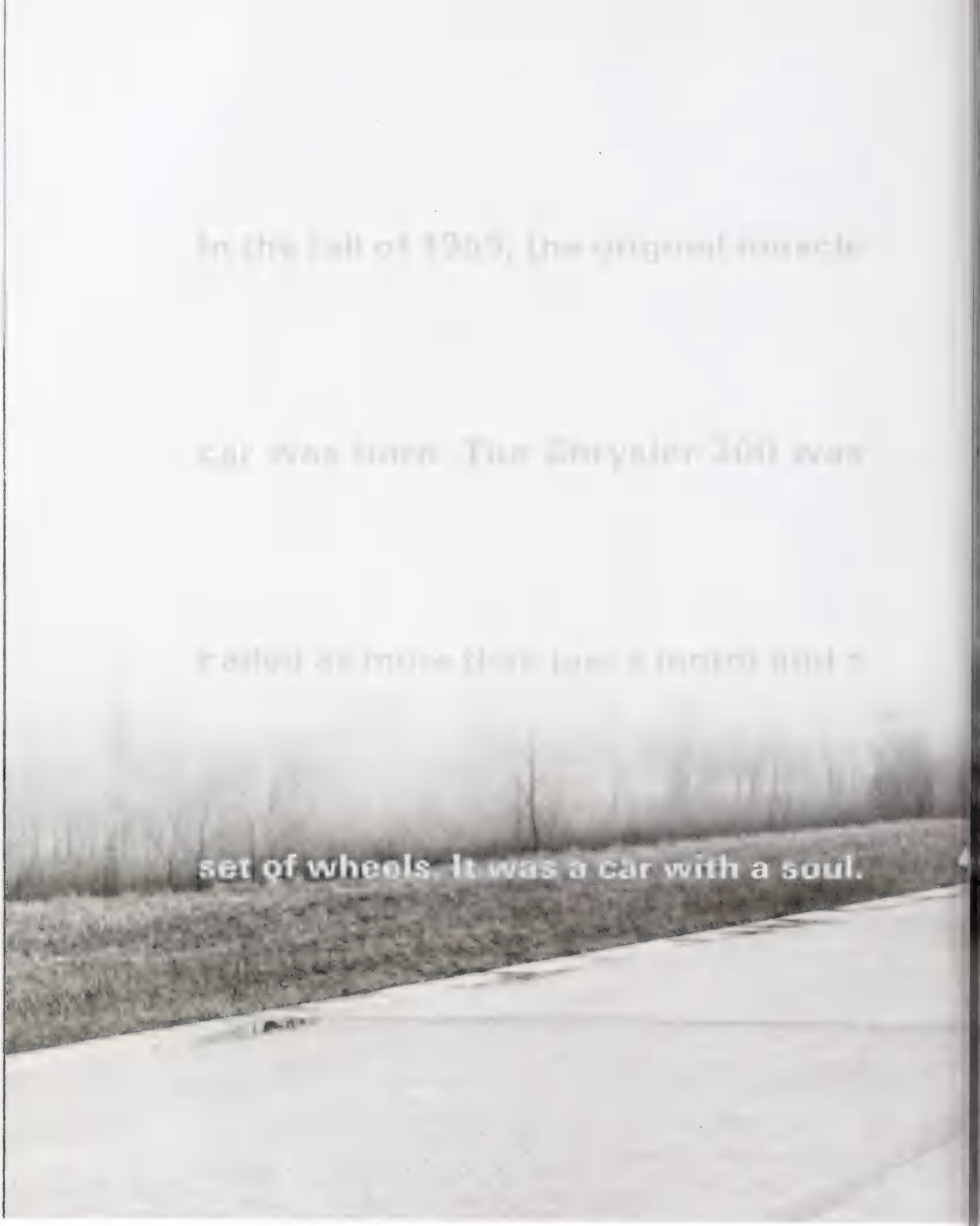


From the outside, the all-new Chrysler 300M has the definite appearance of a sports sedan. But, once inside, you'll discover amenities usually only associated with luxury cars. Unlock the door by remote and the driver's seat automatically glides back for easier entry. You'll also find such anomalies as l eight-way power seats co-existing with electrolumin instrument-panel gauges that are all precision analog. premium nine-speaker CD/cassette sharing cabin

# Brains.

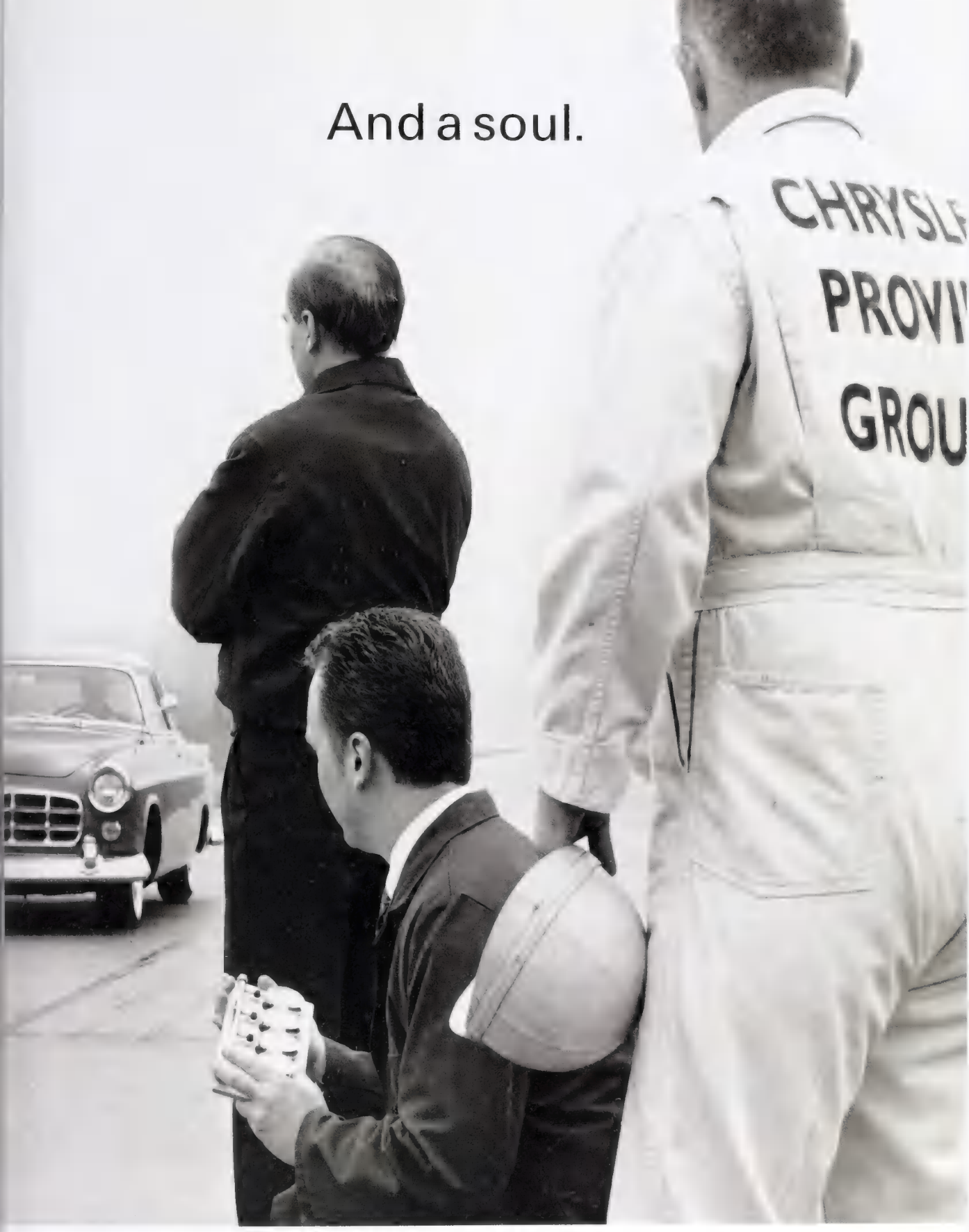


toStick—a high-performance transmission feature
s you switch out of automatic and then manually
gear changes up or down by simply flipping the stick
ght. Other luxuries include memory settings for the driver's seat, outside mirrors and radio—not just for one driver but two. And, naturally, there are leather-trimmed seats and luxurious "soft-touch" finishes throughout. The all-new 300M. It's an intelligent approach to sports sedan design.

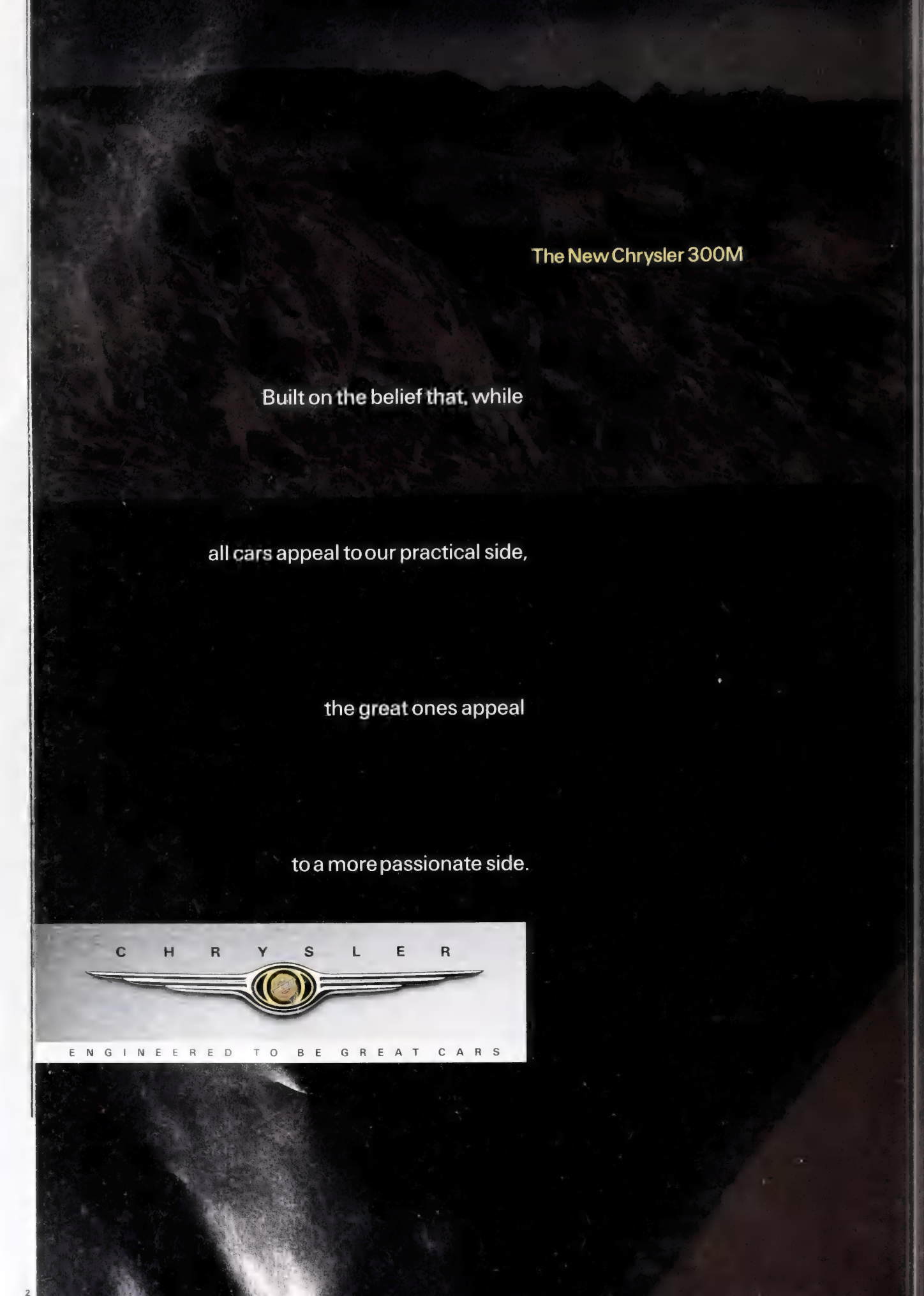



In 1955, Chrysler engineers started a revolution, stirring the passion of automotive enthusiasts the world over with the launch of the C-300. The idea was, in chief-engineer Bob Rodger's words, to create "an all-out engineering, high-performance, pure driver's car." We are proud to say that if we w describe the all-new 300M of today, those very same would apply. You see, the original Chrysler C-300 p to be not only a breakthrough vehicle in terms of engir

# And a soul.




sign but a vehicle that has gone down in history as
's original muscle car. In no time at all, the C-300 made
ence felt by shattering the Flying Mile record at
a Beach. Equally breakthrough is today's 300M, a vehicle that is already critically acclaimed as one of those rare machines where engineering excellence translates immediately into driving excellence. Presenting the all-new Chrysler 300M. The technology has changed. But the soul lives on.


The New Chrysler 300M
Built on the belief that, while
all cars appeal to our practical side,
the great ones appeal
to a more passionate side.
C H R Y S L E R
ENGINEERED TO BE GREAT CARS

dden a carry cot behind the coal bin. The baby was care-lly swaddled and zipped up against the cold, but crying piti-lly from the shock of being newly born.

It was the old story, including a Calvinist father who nished her from the croft. Like a Dickensian waif, Norma d to London and did odd jobs until checking into a hospital give birth under the free public health system. There she ad my advertisement and called for an interview the next y. I gave Norma a hot meal while she cradled her infant ughter in her arms, and then I put them both to bed. "We'll lk about this in the morning," I said.

And so baby Michelle joined our menagerie of boys. fter Norma regained her strength, she proved to be what I eeded all along: another mother in the house. We were a od team, despite her dour Scottish ways. I had to dissuade r from boiling vegetables for eight hours, and from treating lephone callers as hostile invaders. "They're oot," she'd say, en if we weren't, before slamming down the receiver. Mind-l of the labor laws and of her isolation, I urged Norma to ke time off, but she had not the slightest desire to budge m the house. She was off men, at least for the present, and tally absorbed by motherhood. All she craved was a roof er her head and a growing bank account.

When the weather grew warm and the sun set well after nner, Norma and I took our brood all over London, riding uble-decker buses to parks, zoos, and museums, and taking the kinky goings-on along King's Road and the Thames nbankment. On the days we caught up with housework, the ildren were put to play in the alley. David and Michelle lled around in a playpen until falling asleep in each others' ms like a contentedly married couple, and the older boys ampered about with pull toys and rubber balls. Christopher, w three, was an amicable and agile child who could scale y hurdle. (At two he had climbed into David's crib, lifted m out, and carried him tenderly down the death-defying irs to the living room sofa.) When his ball bounced over a n-foot wall into a neighbor's garden, he shimmied to the top d dropped to the other side before I could stop him. I trieved my little Alpinist and thought no more of the inci-nt until there was a knock at the door and a helmeted liceman presented me with a parchment scroll.

"Under the statutes of the Borough of South Kensing-n I am required to read the following," the bobby said litely, almost apologetically. He unfurled the parchment and eared his throat. "As of this day Mrs. . . . (If you'd just fill in e name for me, ma'am) is hereby declared a Public Nuisance, d will be entered as such in the records, owing to willfully d unlawfully depositing her child in a stranger's garden, and using said stranger's rosebush to be struck by a ball."

That was all—no charges, just a humiliation. I re-unted it to a friend, a New Zealander who lived across the ews with four children of her own. "That old biddy?" Juliet ughed uproariously. "She's had me declared a Public Nui-nce four times."

Juliet had ambivalent feelings about the English, especially about English men, who seemed so emotionally distant from their wives, and built houses that distracted them physically as well. "How can you talk to a man when he's two flights up in the study?" She also believed, with some justification, that English society was charmed by women of 18 or 80 but ignored the ages in between. "Such a waste," she sighed, "Let's face it, Toni. If we were in Paris now, we'd be in our prime."

By our second winter in London, Norma's savings were piling up and she was thinking ahead. She began clipping advertisements for secretarial school. I could only admire her ambition and foresight, while bemoaning the prospect of finding a replacement. "I won't leave before you've found one," she promised. "But if it's all right with you, Mum, I'd like New Year's Eve off—after we put the crowd to bed, of course, and I've helped you prepare for the party."

We had decided to go all out and hire two butlers for the evening. Nine o'clock came and so did twenty guests, but not the butlers. "An unfortunate mix-up," the agency explained when I called frantically an hour later. They had been double booked, and we had lost out to Lady P____. After New Year's Eve the first post brought a dozen thank-you notes for the glorious party my husband and I witnessed only in passing. For most of the night we were in the kitchen—I whipping a curdled Beef Stroganoff into submission and he sweating profusely while opening a case of champagne whose corks were impacted like wisdom teeth. "You should make it a tradition!" one lady wrote enthusiastically. Let's not, my husband and I agreed, cleaning up the debris until February.

As it turned out, there wouldn't be another New Year's in London, but there would be another pregnancy, and a transfer to Vientiane, both quite unexpected. "You're having this child in *Laos*?" Mister Fraser asked in alarm, when I hoisted myself on the examining table for the last time. "Bit of a sticky wicket out there—all that war business. Is there a hospital? I expect not. Nothing but rice paddies, I'm told."

"I'll be flying down to a nursing home in Bangkok, complete with an English matron, so I'll feel right at home," I said bravely. Then I burst into tears. "Oh, Doctor—I mean Mister—Fraser," I blubbered, totally out of control, "It's a big promotion and a big job with a big house and a slew of servants but . . . ."

"But you don't want to go," he finished gently, and handed me his handkerchief. "There, there. These things have a way of working out." He patted my shoulder and then drew away, discomfited by this Ameddican display of emotion. When we shook hands he said, "Stiff upper lip and all that. Off you go like a good girl, and have a lovely baby. I hope you get everything you wish for."

I sent him a New Year's greeting to say that I did. The new house was horizontal and the baby was a girl. ■

*Antonia Stearns now has four Thoughts of Home essays in print. Her previous piece, "A Profession of Sorts," appeared in April 1997 and dealt with her years in the Congo with her husband. She lives in Massachusetts and is currently writing a memoir about being a Foreign Service wife and daughter.*

*Inspired by the pale, summery decorating in this issue, we took a walk on the white side with these crisp designs*

EDITOR: ELIZABETH MAYHEW




*1. Orlando Diaz-Azcuy's bone-white table lamp with silk shade, $675. From Boyd Lighting: 800-224-2693.*

*2. & 3. Lacquered steel book support by Thomas Eriksson, $46 a unit. Alex MacDonald's white lacquered display shelves, $650. At Totem: 212-925-5506.*

*4. Grids add visual texture to Calvin Klein's porcelain dinnerware: $22 for soup bowl; $20 for salad plate; $28 for dinner plate; $100 for service plate. Call 800-294-7978.*

*5. Lexington's painted seagrass backed armchair, $500. Call 800-LEX-INFO.*

*6. Stainless-steel handles hug German porcelain coffee maker, $175, and cup with saucer, $46 for two; stacking creamer and sugar to match, $60. From Mono Tabletop: 888-MONO-004.*

*7. Century's tailored sofa in quilted fabric, $2,800. Call 800-852-5552.*

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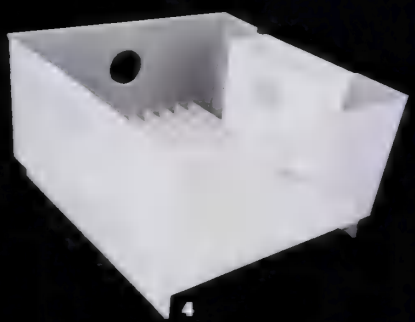
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*Cool white works for a pendant lamp, a canvas chair, and a series of glazed stoneware vases*


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1. Chinese porcelain as th as eggshell, fr $35 for 6-inch bowl. From Middle Kingdo 202-338-4910
2. Fluted plas pendant lamp inspired by a cumulus cloud $90. From Bo Simple Design 212-633-1987
3. Charles Edwards's pair maple tables, from $1,110 fo 18-inch square Through Gome Associates: 212-288-6856
4. Boxy plasti dish drainer, $ From Authenti 414-884-8797
5. Metal and canvas chair, $300. At Cap S 212-260-9114
6. Stoneware vases based on George Nelson' bubble lamps f the 1950s, fro $22 each. Fro Jonathan Adle 212-463-8910
7. Hand-made earthenware teapot, $110. From Nick Munro, Ltd.: 011-44-1244-382-579.
8. Kerry Joyce fashioned his armchair after Jean-Michel Frank piece. Though designe From James Jennings: 213-655-7823


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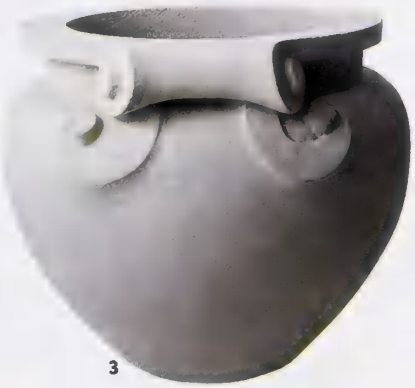
*A stoneware trough and cast-iron urn are among the handsome planters we unearthed*



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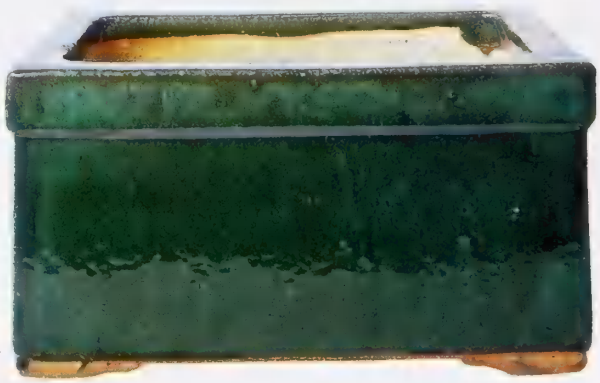
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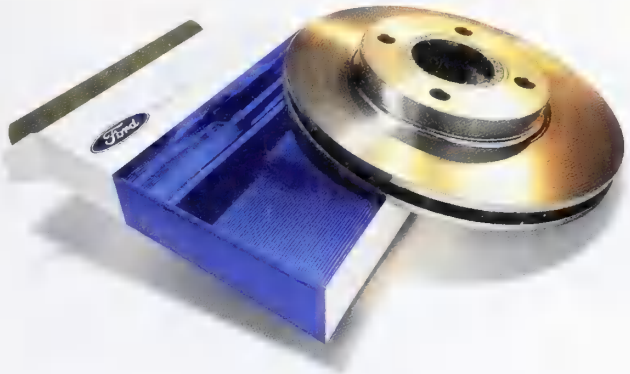


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7

1. *Lattice-patterned fiberglass pot, $408. At Park Place: 202-342-6294.*
2. *Semicircular resin planter with sunburst motif in burnished wood finish. Through designers. From Hen-Feathers: 800-282-1910.*
3. *Haddonstone limestone planter with scrolled handles, $521. Through Janus et Cie: 310-652-7090.*
4. *Vietnamese glazed stoneware trough is 8 inches high, $59. At The Urban Gardener: 800-998-7330.*
5. *Weathered cast-iron urn in the 18th-century style stands 14½ inches tall, $65. From Smith & Hawken: 800-776-3336.*
6. *Hourglass-shaped mortar urn looks like it was found on an archaeological dig. Through designers. From Holly Hunt 212-755-6555.*
7. *Hand-glazed oil jar works as a planter or vase, $485. From Helie Robertson: 415-457-7083.*



# *This is where we come in*

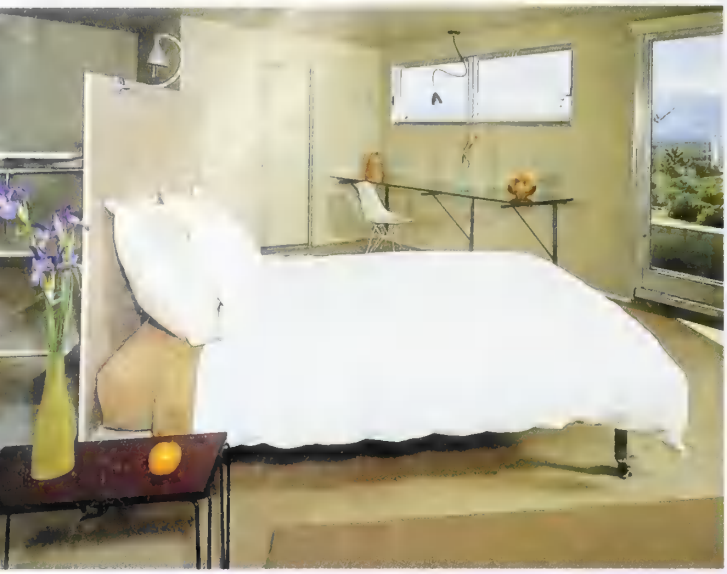



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## MOTEL MAKEOVER

**The hip L. crowd** is red covering Palm Springs, California, but for his desert retreat L Angeles architect Michael Rotondi went slightly farther afield to sleepy Desert Hot Springs, about fifteen minutes away. F years Rotondi and his partner, designer April Greiman, spe weekends at Miracle Manor, a 1948 motel that had become, Rotondi says, "encrusted over time." When the owner di Rotondi and Greiman bought the motel and pared it back its clean, modernist roots. In guest rooms the color of the des closet walls were knocked down to create cool minimalist bo that open to the sizzling landscape. In some rooms (left), t bed floats in the middle, with shelves neatly tucked away the other side of the headboard. Televisions and phones ha been excised. The two pools have been filled with mine water. Guests are likely to meet the new owners loungi nearby. Rooms from $65. Call 760-329-6641. *Deborah Mic*

## PLUGGED INTO THE SUN



**On June 21** the Cooper-Hewitt National Design Museum in New York moves outside with its exhibition on solar products and technology. In the museum's garden (plan, right), which in recent years has been the site of open-air shows on outdoor benches and tent design, there will be a 32-foot-high structure made of transparent fabric bonded with flexible thin-film photovoltaics, a glass pavilion in which cool air circulates, and chairs fitted with reading lamps—all powered by the sun. Call 212-849-8400.



## COMPANY TREASURY

**In 1987,** César Pelli designed an Art Deco–inspired tower for the Norwest Corporation with oversize vitrines in the halls. To fill them, the Minneapolis-based banking company began gathering furniture and decorative objects that echo the building's modernist style. The collection now numbers more than 400 works made between 1880 and 1940, including a Tiffany Studios Mandarin lamp, c. 1901–1905 (above). A limited number of objects is on display at any given time. Now, for the first time, a comprehensive survey of the Norwest collection is on view at the Kimbell Art Museum in Fort Worth, TX, June 21 to September 13. Call 817-332-8451. *Christina B. Wilson*

## SOWING FOR SEPTEMBER

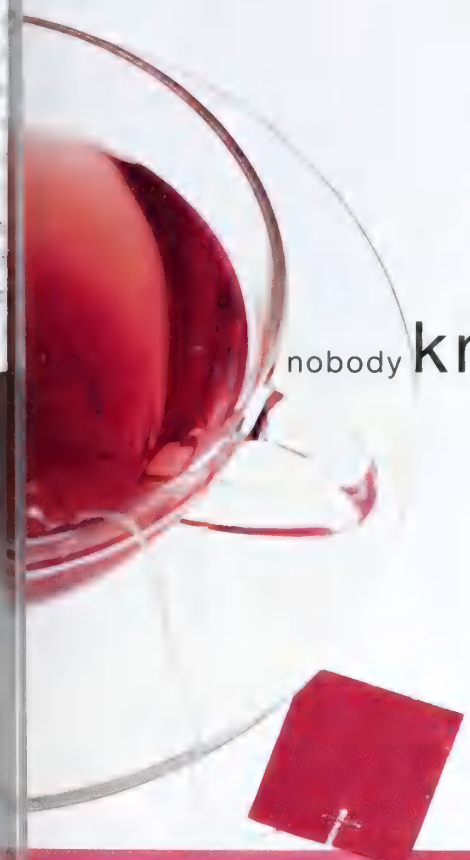
**Fall visitors to Wave Hill** in the Bronx often wonder why the garden's nicotiana still blooming when theirs petered out in July. The answer is late-season sowi explains Wave Hill gardener Louis Bauer. "We plant a second round of summ blooming annuals—nicotiana, cosmos, moss verbena, *Zinnia linearis*, and *Sanvit procumbens*—in late June or July and they flower till frost." Bauer and his cowork usually put out well-developed plants started from seed in the greenhouse, but ho gardeners can sow right in the ground if they choose annuals that germinate a flower within six weeks. "Be sure the annuals are heat-loving," warns Bauer. "Sw peas, calendulas, and nasturtiums won't work because they only bloom in c weather." The gardeners at Wave Hill, who clear patches for the seedlings wh they cut back tired perennials and pull up spent annuals, are especially fond of *Nicotiana langsdorfii* (right). Its lime color is in sharp contrast to the purple, burgundy, and dark pink of fall-bloomers like asters, buddleia, amaranths, and salvia. Wave Hill, 675 W. 152 St., New York 10471; 718-549-3200. *Elizabeth H. Hunter*






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## DALLAS DESIGN DISTRICT

Dallas, TX
June 29, 1998
11:00 a.m. - 2:00 p.m.

*Summer Market Brunch*

The Dallas Design District showrooms invite you to the Summer Market Brun Sunday, June 29th. Showrooms will be open daily during Summer Market Jun July 3, from 9 am - 5 pm. So you can feast on new ideas, new lines and pro For more information, please call 214.698.1350.

## DCOTA

Dania, FL
July, 1998

*Education, Fun and Whimsy Come to DCOTA*

DCOTA will be hosting the Vitra Museum's "100 Giants of Chair Design" an exh of miniature chairs that have dramatically influenced design throughout the las tury, during the month of July, 1998. This exhibit, grouped by the decade, whi be open to the public, with a nominal admission charge to benefit a local char visually explore design trends through the decades and their influences these had on our lifestyle. For more information, please call 954.920.7997.

## DECORATION & DESIGN BUILDING

New York, NY
July 14, 1998

*Tuesday Designers' Series*

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Contrary to the high polish and glitz of the early '80's, a subtle glimmer is all a in textiles, furniture, finishes, wallcoverings and accessories. A panel of des and trade resources guides you through new trends and products using thi elegant luster. For more information, call 212.759.8814.

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## SAN FRANCISCO DESIGN CENTER

San Francisco, CA
July 24 - 27, 1998
9:00 a.m. - 5:00 p.m.

*California Summer Market*

A trade show exclusively for interior design professionals, California Summer will feature the latest in home furnishings and accessories at San Francisco Center's 150 showrooms. Festivities include special lectures and seminars with ing home design professionals. All showrooms are open Monday and Friday, and 27. Stocking dealer showrooms will be open Saturday and Sunday, July 2 26. For further information about these events, please call the San Francisco Center (SFDC) at 415.490.5800.

## DENVER DESIGN CENTER

Denver, CO
August 15, 1998

On August 15, 1998, the Denver Design Center will host its annual Sample Sale is open to the public. Come see fabulous home furnishings at fabulous For more information, call 303.733.2455.

# Beacon Hill

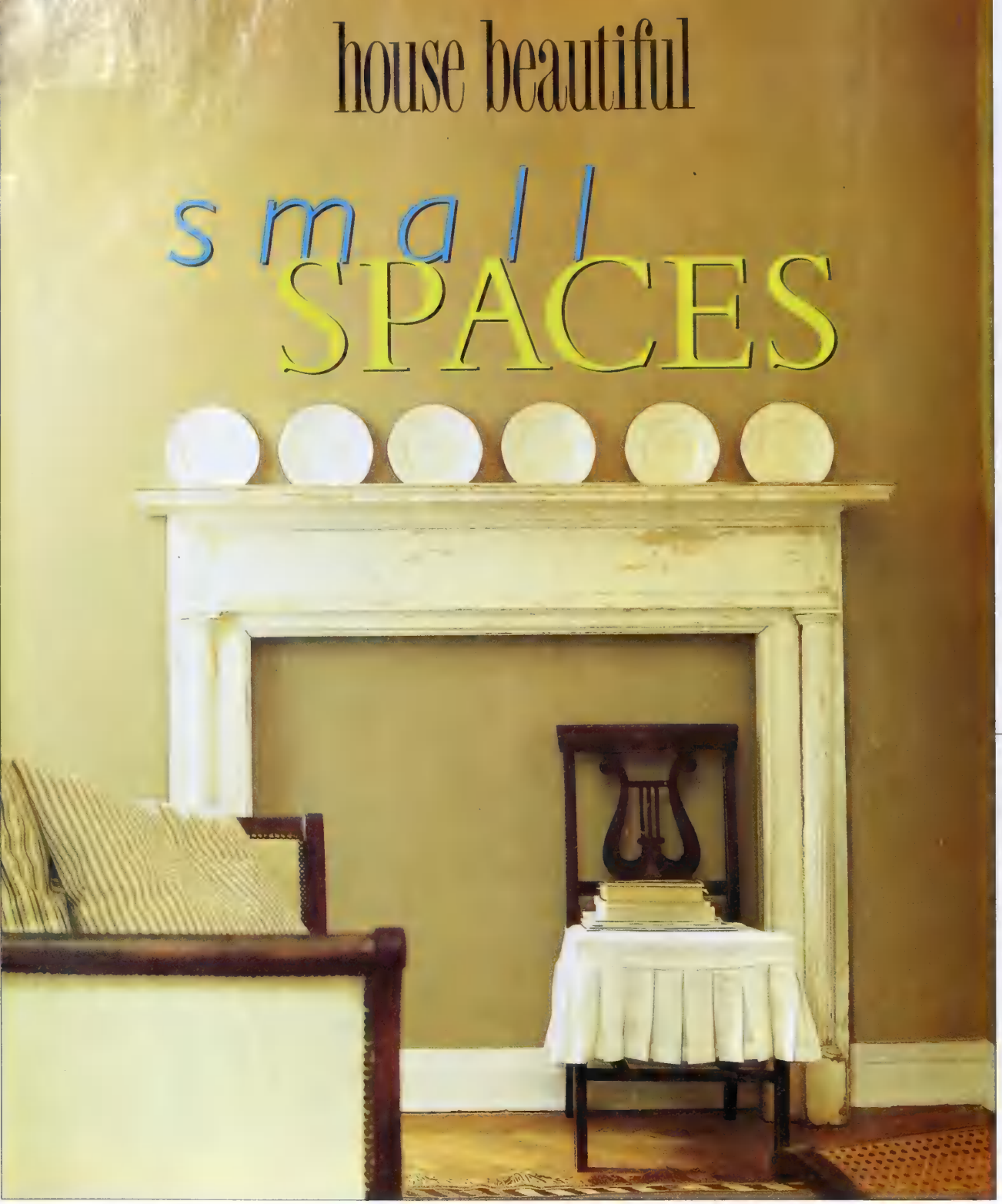




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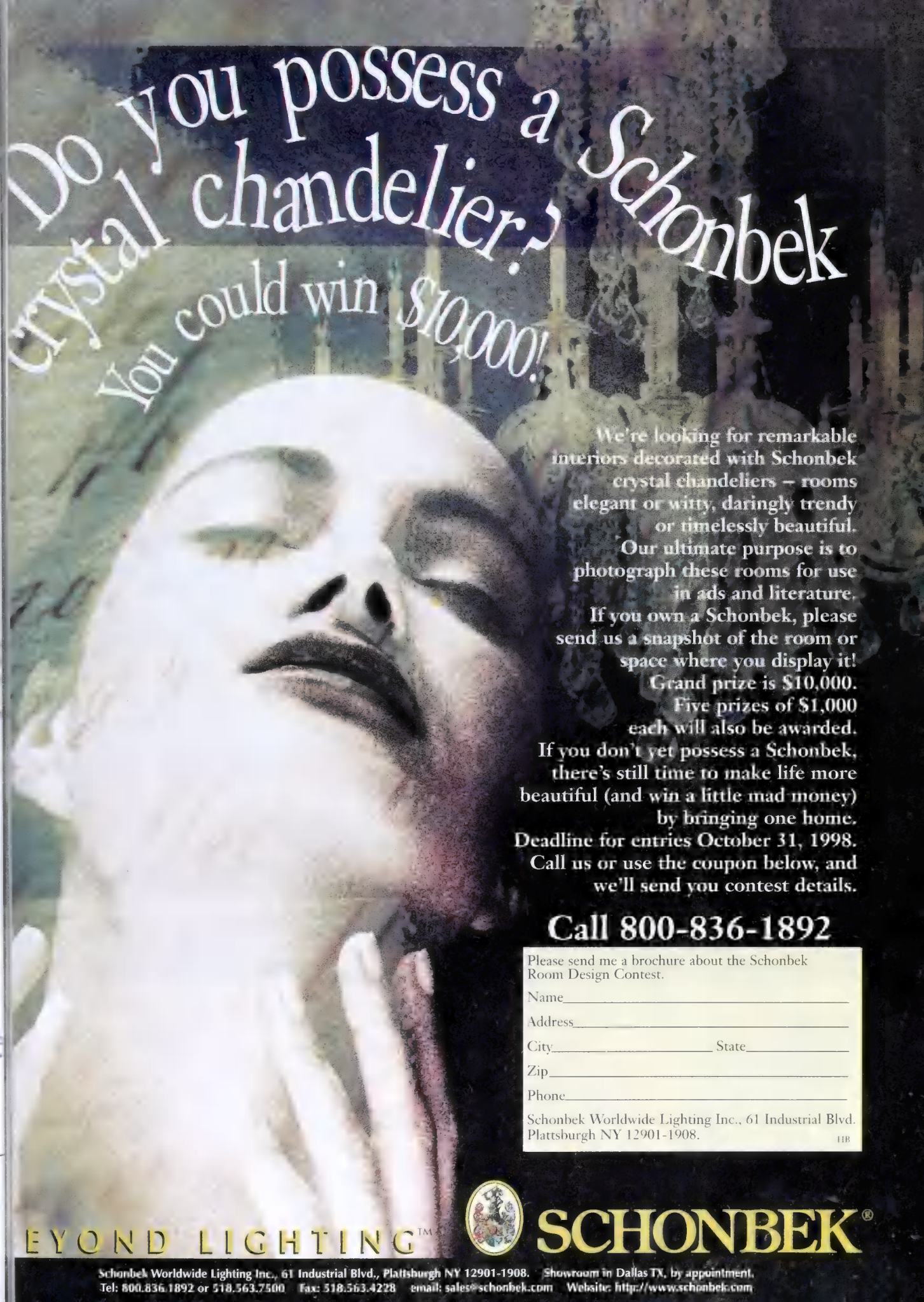



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**Flower containers derived from nature** are sprouting up everywhe In New York, Wolfgang Thom of Décor Floral uses handmade bir urns (left) from Burgundy; 212-279-9066. Marc Antoine transform simple glass cylinder vase by fitting a philodendron leaf cut to s inside; 212-420-0251. *Elizabeth Mayhew*

## NOT IN VAIN

**On July 4,** almost 135 years after a war-weary Lincoln gave his elo- quent Gettysburg eulogy, the Armed Forces Memorial will be dedi- cated in Norfolk, Virginia. This time the dead speak for themselves twenty letters home, dating from the Revolutionary War through the Persian Gulf war and engraved on sheets of bronze, are scattered on a point looking toward Hampton Roads—anchorage for the nation's troopships. "One letter was on my stairs for months," said James Cutler, the architect who designed the memorial with artist Maggie Smith. "Each time I read it, I cried." *Suzanne Charlé*

## HALLMARK HILFIGER

**From his first twenty pairs of bell-bottom jeans** (sold in 1969) right up to the international apparel and fragrance empire he oversees today, Tommy Hilfiger has stuck to one credo: dressing should be fun. Now, feeling he accomplished what he set out to do in fashion, he has ventured into home furnishings and will introduce a bed and bath collection in stores this month. For inspiration, Hilfiger looked to his home life—he is the adoring father of four children aged 2 to 13—particularly the family's vacation home on Nantucket, which he describes as "simple, full of American charm, a real Norman Rockwell experience." The happy results: a fun-to-mix menu of tartans, stripes, paisleys, checks, and tea-ground florals plus a versatile core group of soft, chalky pastels (right). Queen sheets, $75 each. Call 800-888-8802. *Stephanie Rank*



## IN THE AIR

Call it lilac, lavender, or mauve—purple is the color of the moment, showing up in towels from Calvin Klein, sheets from Charisma, fabric from Designers Guild, and goblets from Baccarat.



## VINTAGE STOCK

**When Neil Korpinen and E Erickson,** designers four mi outside of Santa Barbara, set out to turn an 1880s cottage into their bu ness's back office, they meant to rent out the space in front. Then the pa ners, fans of American design of the 20th century, realized the pictu windows that looked out onto the sea were ideal for an antiques shop—th own. "It's the perfect adjunct for a design business," Korpinen says of t new store, named Flotsam and Jetsam. Vintage pieces typical of the thir the designers use in their work—from Arts and Crafts to Art Deco Monterey-style furnishings—are arranged in homelike vignettes (left). T pristine fifties-era hi-fi with its original bamboo trim and bark cloth panel $950. 2496 Lillie Ave., Summerland, CA; 805-565-0103. *Julia C. John*




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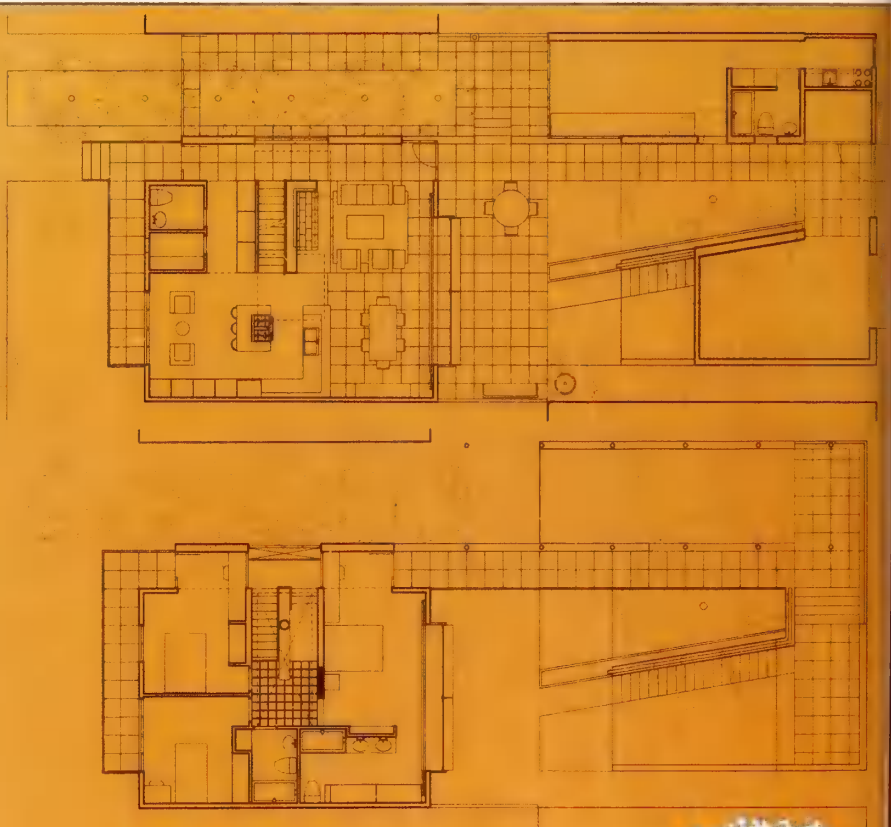
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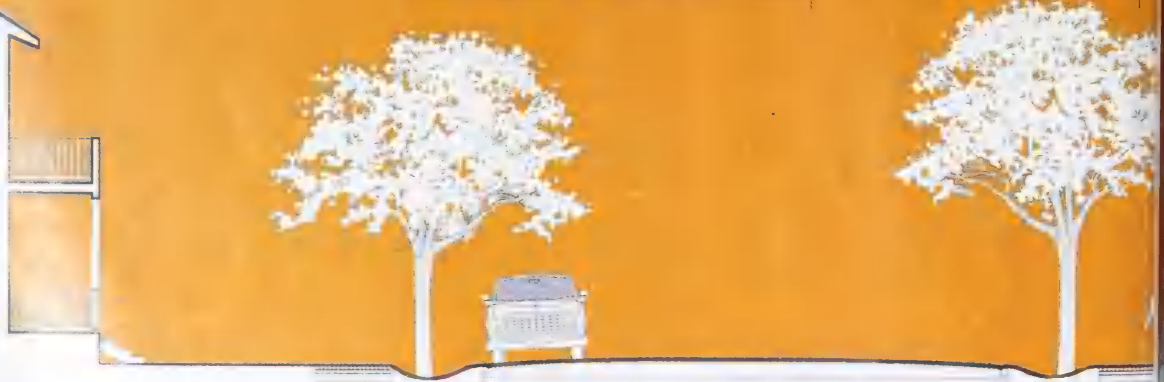
second in a three-part series





Rooms in the main house open to outdoor spaces. Right, above: First-floor plan shows living and dining rooms adjacent to a courtyard. Right, below: Second-floor plan includes a master bedroom leading to a roof garden, which links the main house to a separate studio. This studio (at left in the elevation above and at right in the section below) measures 384 square feet. Photovoltaic panels incorporated into louvers on the roofs shade the buildings and harvest electricity from the sun.





houses for the next millennium

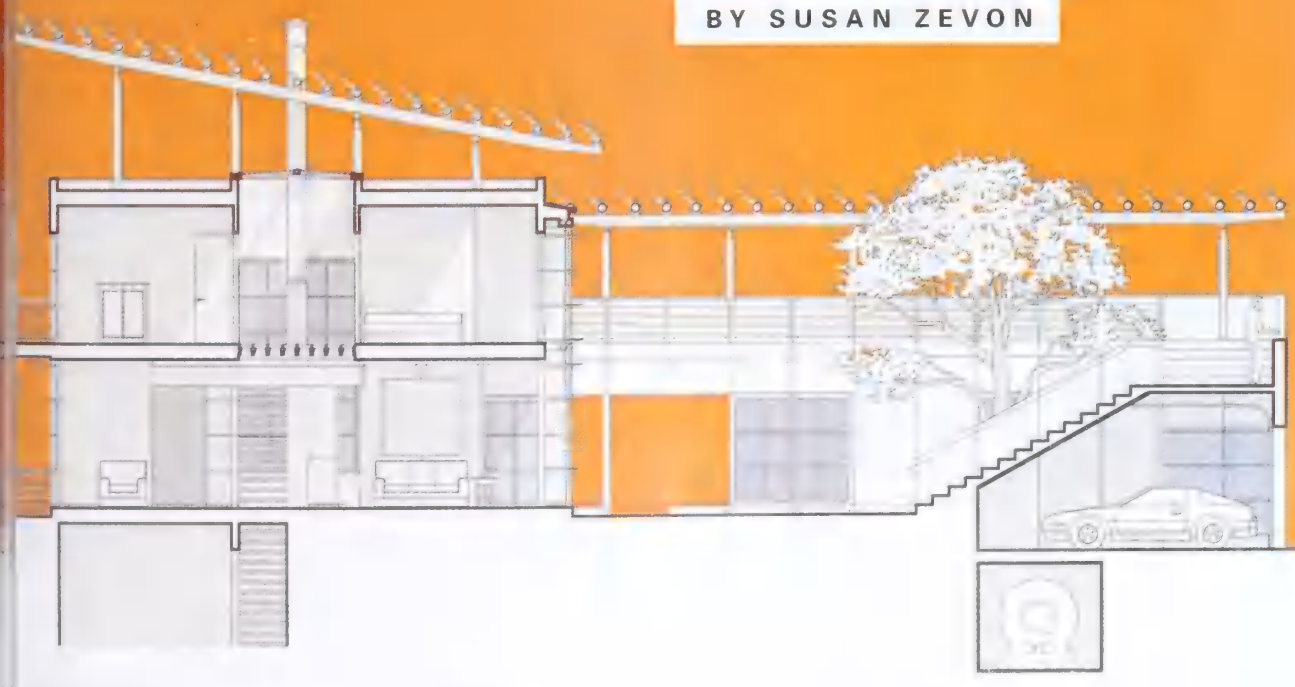


# house for a new town

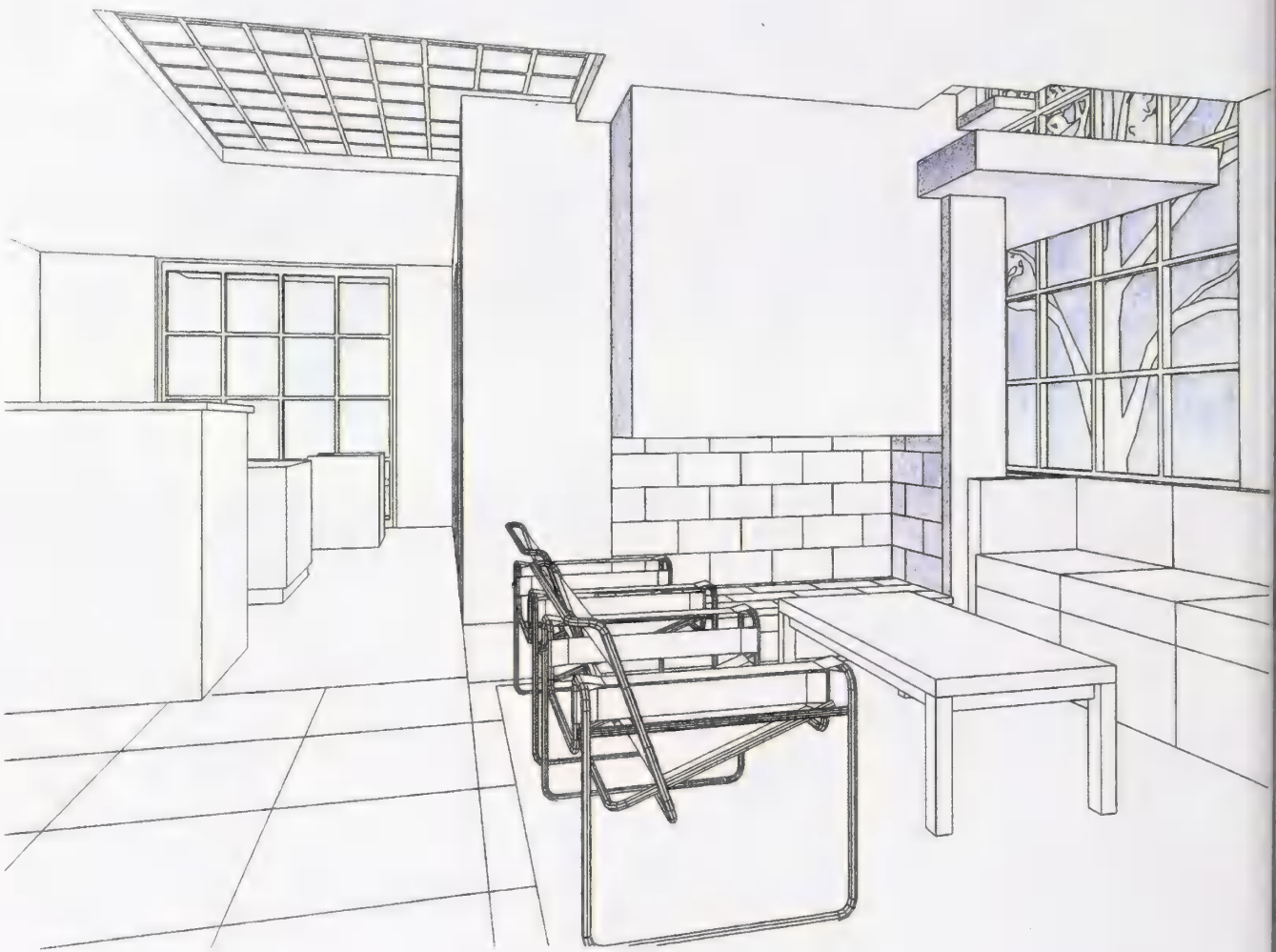
## Architect: WILLIAM McDONOUGH & PARTNERS

One of the leading practitioners of environmentally responsible architecture, William McDonough has made his project a showcase of his philosophy and technological skill—for today, tomorrow, and far into the future

BY SUSAN ZEVON



# houses for the next millennium



**Although the footprint of the house is small, rooms offer expansive views in many directions. In the drawing above, a window in a corner of the living room faces a narrow garden. On the left is the kitchen with the family room beyond it. Natural stone pavers on the floors serve as a thermal mass to collect heat and redistribute it.**

**"Coffee Creek Center provides a glimpse** of what communities will be like in co ing decades," William A. McDonough says. He is describing a new town alrea under construction in northwestern Indiana, where he envisions the house he h contributed to House Beautiful's exploration of future domestic life. His office, bas in Charlottesville, Virginia, is responsible for the master plan of Coffee Creek. "T community has been planned as a pedestrian-friendly, environmentally responsil neighborhood that integrates nature and housing," McDonough explains.

Winner of the only individual Presidential Award for Sustainable Design, t nation's highest environmental honor, McDonough currently serves as dean of t school of architecture at the University of Virginia. He and his design partn Christopher Hays, along with their associate partner Richard Price, have sited th house on a small lot (40-by-100 feet) typical of Coffee Creek.

McDonough points out, "In the past 25 years, while the average Americ household size has been reduced 12 percent, average house size has increased 25 percent." He considers such an expenditure of material and energy wastef thus this three-bedroom house is only 1,788 square feet. (A separate one-story s dio adds another 384 square feet.) To compensate for restricted space, rooms designed to be flexible and the interiors open to outdoor rooms. The kitchen flo into adjacent rooms, and the sitting room could also be used as a library, me room, or a home office. The dining area, which is part of the main living room another multipurpose space, and the studio may serve for a home-based business as an apartment for a grandparent or returning children.



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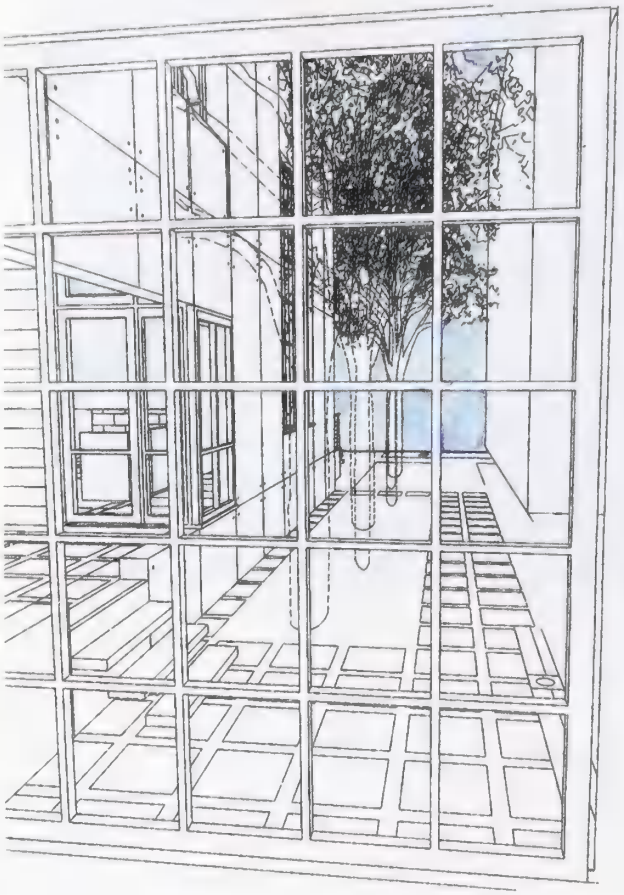


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# houses for the next millennium





**Garden views are plentiful. Above: Looking from the studio across a narrow garden to the entrance of the main house. Above right: A glass block landing above the staircase allows it to act as a light well for the house. The living room is to the right of the staircase.**

FOR MORE DETAILS, SEE READER INFORMATION

The house is designed to change with the seasons. Exterior louvers open admit the sun in winter and close for cool shade in summer. For more efficient a economical sources of energy, some systems will be shared by neighboring hous Chief among them is a ground source heat pump serving several neighbors, coupl with a small fan coil unit in each house to provide heating and cooling at onl fraction of the energy expenditure of conventional furnaces. Materials include in lating windows and exterior sheathing; exterior and interior walls of compress straw; composite exterior cladding of concrete and recycled paper; and a variety engineered wood products either recycled or cut from sustainable forests. Roofs w collect and treat rainwater before it evaporates. Native plants will minimize t need for irrigation, and with the limited use of paving most rainwater will absorbed into the ground.

"Buildings will generate power from the sun and other renewable resour such as geo-thermal pumps for heating and cooling, which, when linked with co ventional electrical service lines, will allow the local utility to use the neighb hood as a power plant," McDonough says of one of the many innovations in t housing at Coffee Creek. Certain technologies expected to become available i few years have also been specified. For example, in a climate like Indiana's it is n possible to rely solely on passive solar heating, so photovoltaic panels, which harv electricity from the sun, are incorporated into exterior louvers. Fly wheels now u to store energy for large buildings are also included in this house.

Says McDonough, summing up, "The construction of this house in a co munity like Coffee Creek can begin a process of restoration. We want to help rest the health of the environment, restore a sense of community, and restore a balan between people and nature."

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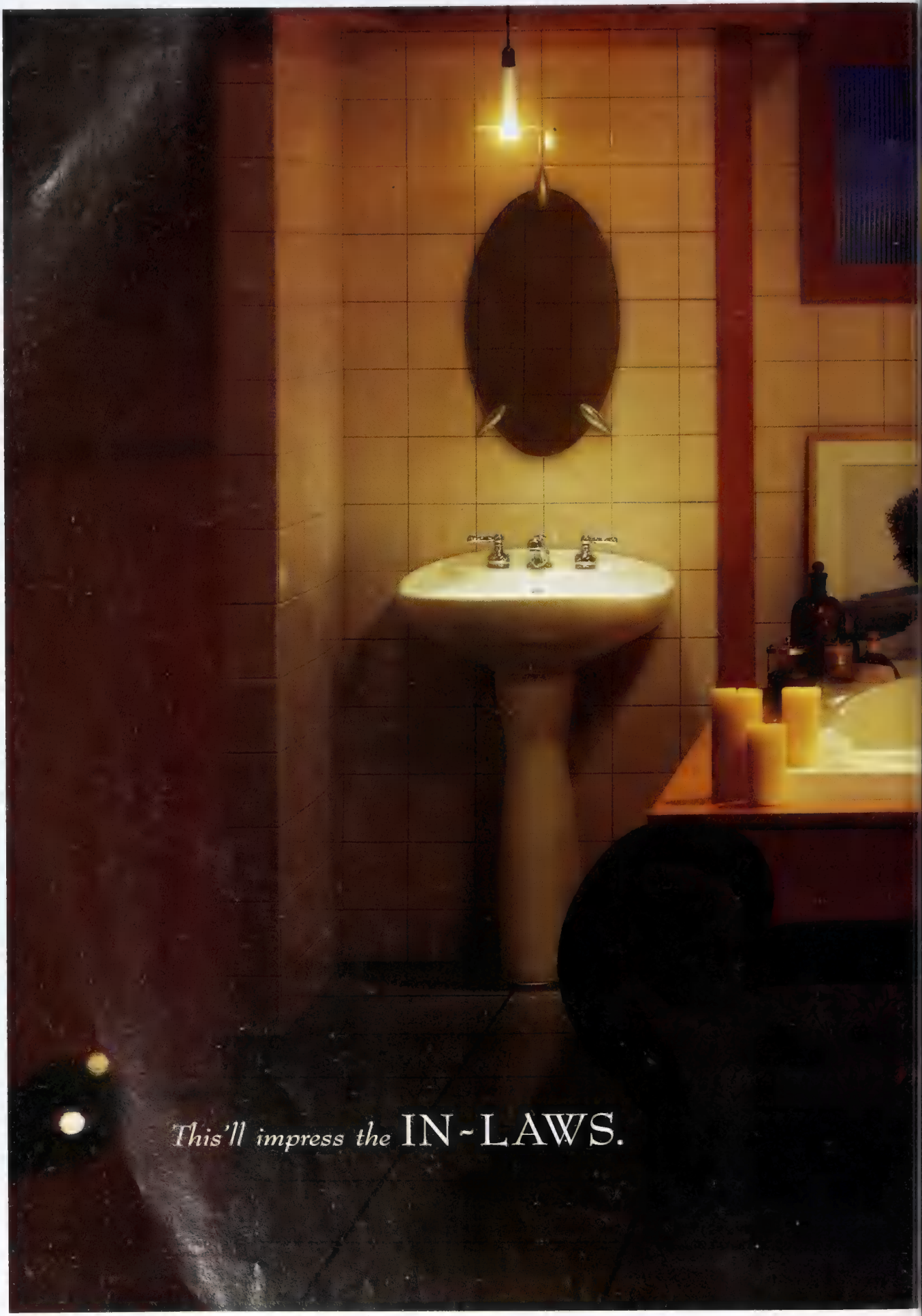
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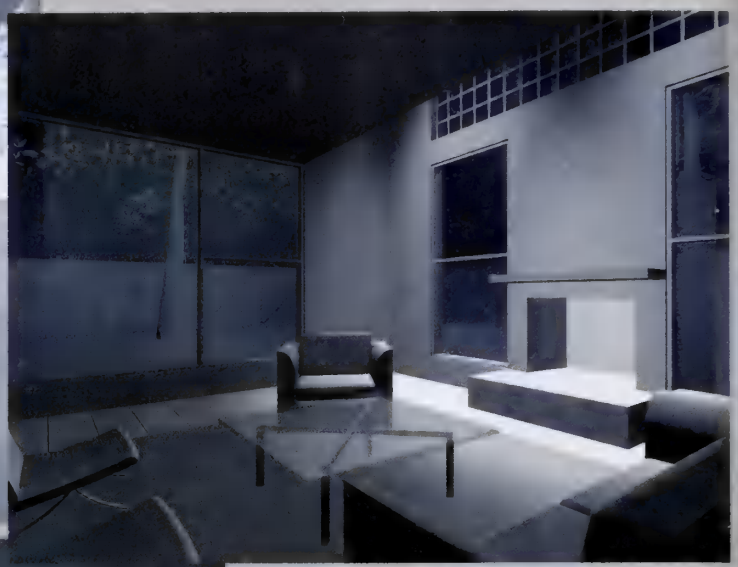

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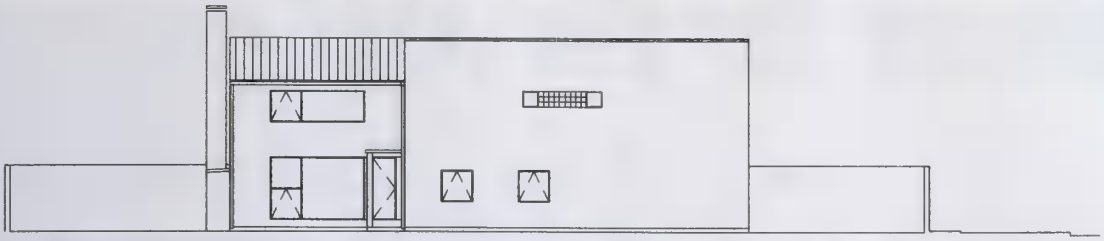


# coping with a hot, damp climate

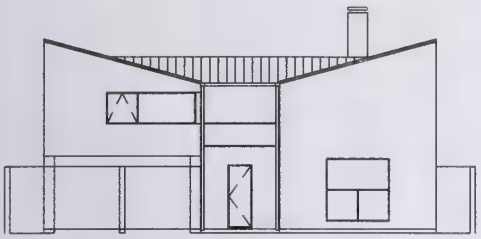
## Architect: CARLOS JIMENEZ STUDIO

For buildings that must endure extreme heat, humidity, and torrential rains, Carlos Jimenez finds time-tested materials the mos practical—and surrounding shade trees an absolute necessity

**Carlos Jimenez designed interflowing rooms on the first floor. Top left: In the dining room, as elsewhere, Jimenez keeps the interior free of extraneous trim so that furnishings can reveal the purpose of the room. Top right: Living room wall above fireplace opens to floor above. Above left: Stairwell separates living room and study (above right), in which built-in shelves flank window.**

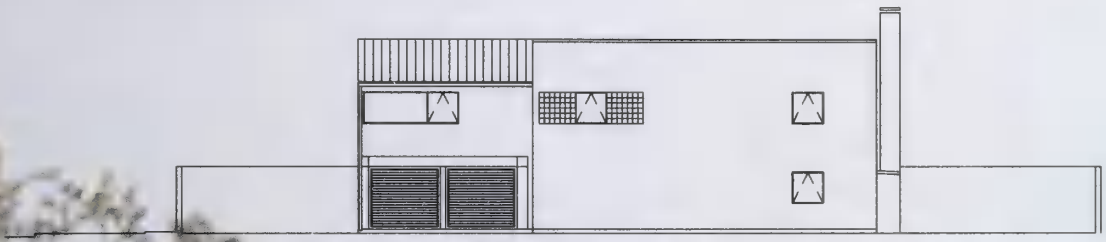


The south elevation of the house with living room windows on the left.



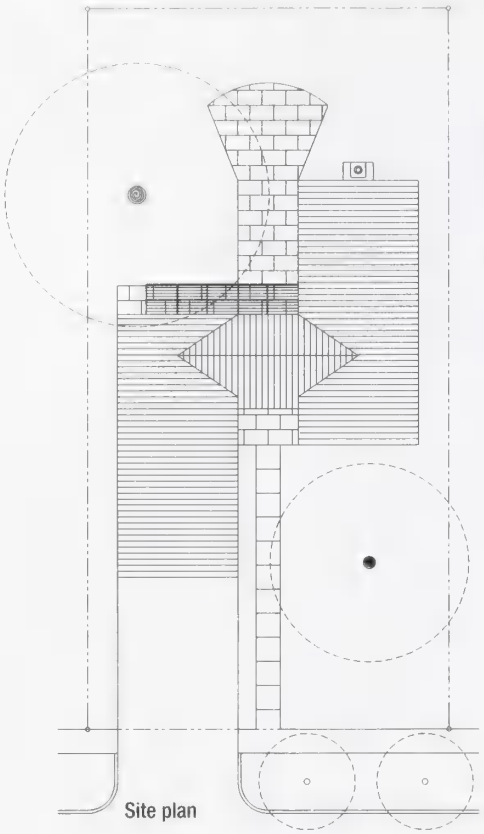


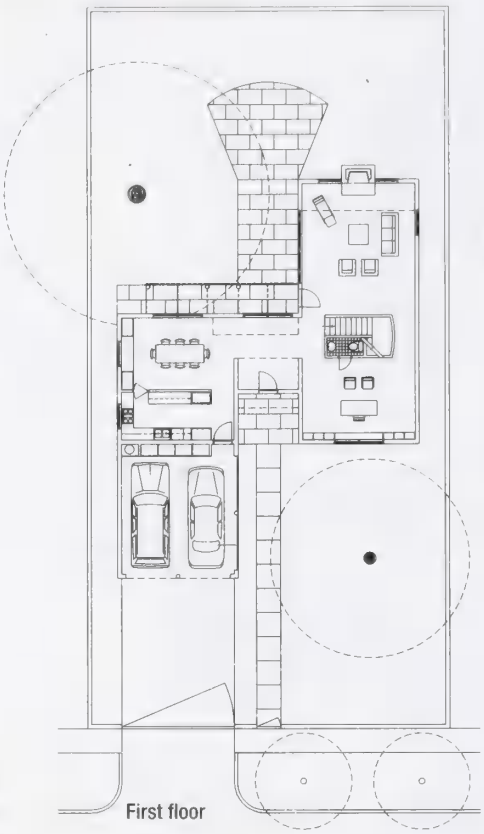
Left: Front door is recessed between garage and study. Right: Large windows at rear face private court.

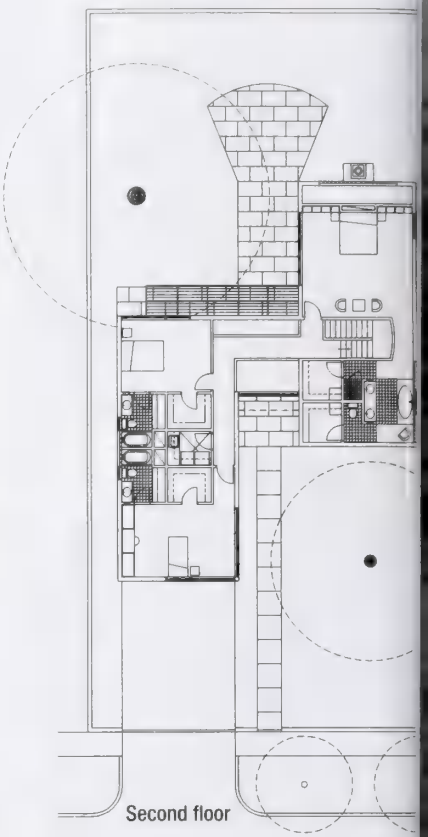


The north elevation with the open-air garage on the left has the fewest windows.

# houses for the next millennium




**The house is planned for an inner-city street in Houston to fit snugly between two large live oaks located at the front and rear of the site. Floor plans (above) and rear view of model (below) show how Carlos Jimenez enclosed the house within walls to create two courtyards. The largest windows in the house, in the living and dining rooms and upstairs in the master bedroom, are shaded by foliage.**

FOR MORE DETAILS, SEE READER INFORMATION



**"Houston transcends its unrelenting flatness and humid heat** through an abu dant treescape," designer Carlos Jimenez points out. Thus on an imaginary site that Texas city's museum district, where he places this imaginary house, he has ca fully included two splendid imaginary live oak trees. His design incorporates t natural canopy for year-round shade.

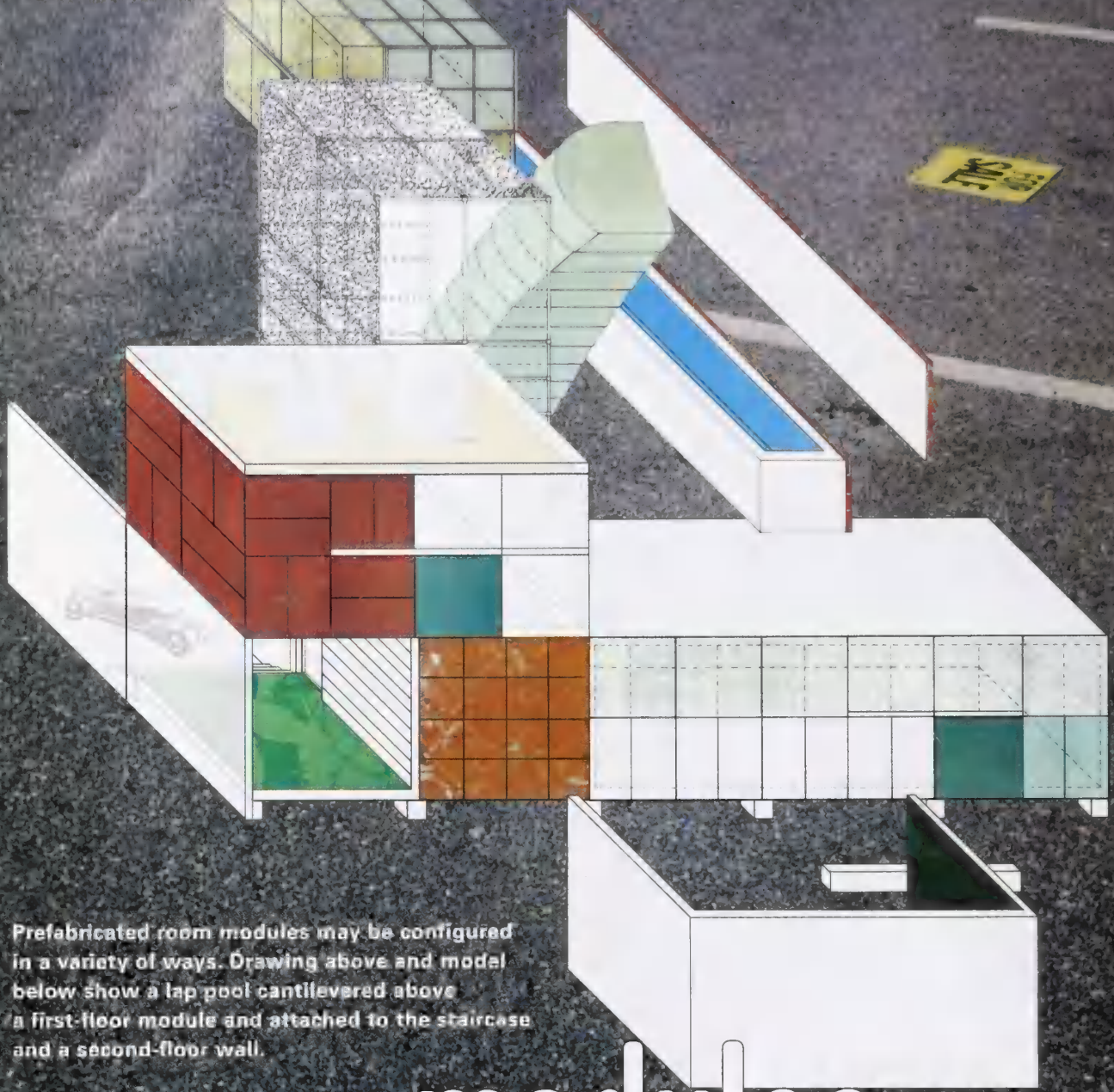
Jimenez hypothesizes the owners as a family of three, with one parent a jo nalist who works at home. Yet with three bedrooms, three-and-a-half baths, as w as a room that can serve as an office, library, or home-entertainment center, t 2,800 square-foot house could easily accommodate a larger family. The garage also designed as a flexible space: Instead of the usual overhead doors, the archit placed a motorized gate at the front of the property and left the building partia open to the court with two large wood lattice panels that admit light and air. T house, like the compound of small buildings he designed for himself (House Bea tiful, September 1997), displays Jimenez's pleasure in eliminating excess.

The designer says, "The sensible and creative use of materials, space, and lig are more than sufficient guarantees that a house endures into the next centur His materials have no science-fiction glamour, but are time-tested, sturdy stuff. In lated concrete block with applied stucco makes exterior walls, galvanized steel p els sheath the roof, and Hardy board, a synthetic material installed in sheets a composed of cementitious aggregates, forms interior walls. Hardy board, unl wood, resists high humidity and will not rot.

The Jimenez style is exemplified perfectly in this modernist house with its cle spare geometric lines. He often creates intensely colored accent walls inside and o side, color that this stuccoed siding and cement-board interior could easily take Such color—along with enclosed gardens and spare, tranquil spaces—is inspired the vernacular architecture of Jimenez's native Costa Rica and is evocative of hou by other Hispanic architects such as Luis Barragán and Ricardo Legorreta. The w of these architects has long been ready to slip into the next millennium.


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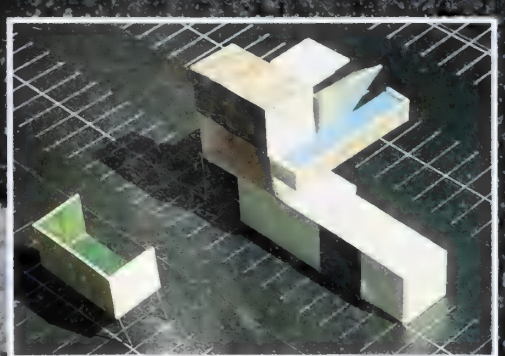
houses for the next millennium



Prefabricated room modules may be configured in a variety of ways. Drawing above and model below show a lap pool cantilevered above a first-floor module and attached to the staircase and a second-floor wall.

# made of modules

## Architect: SCOGIN ELAM AND BRAY



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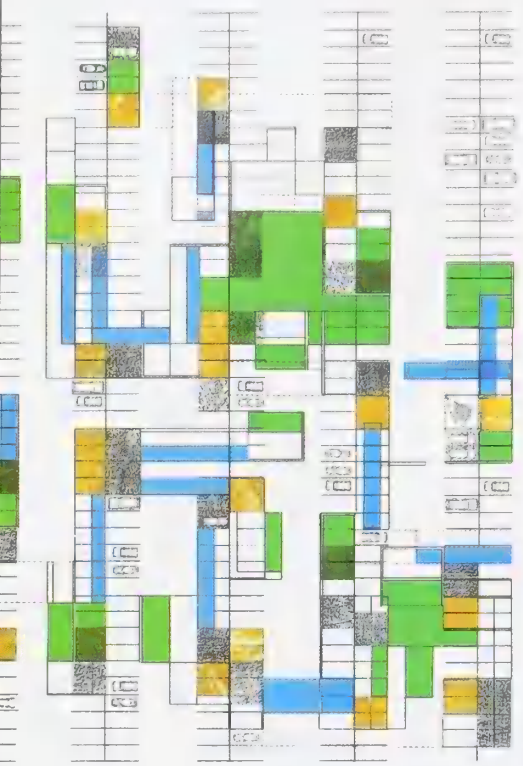

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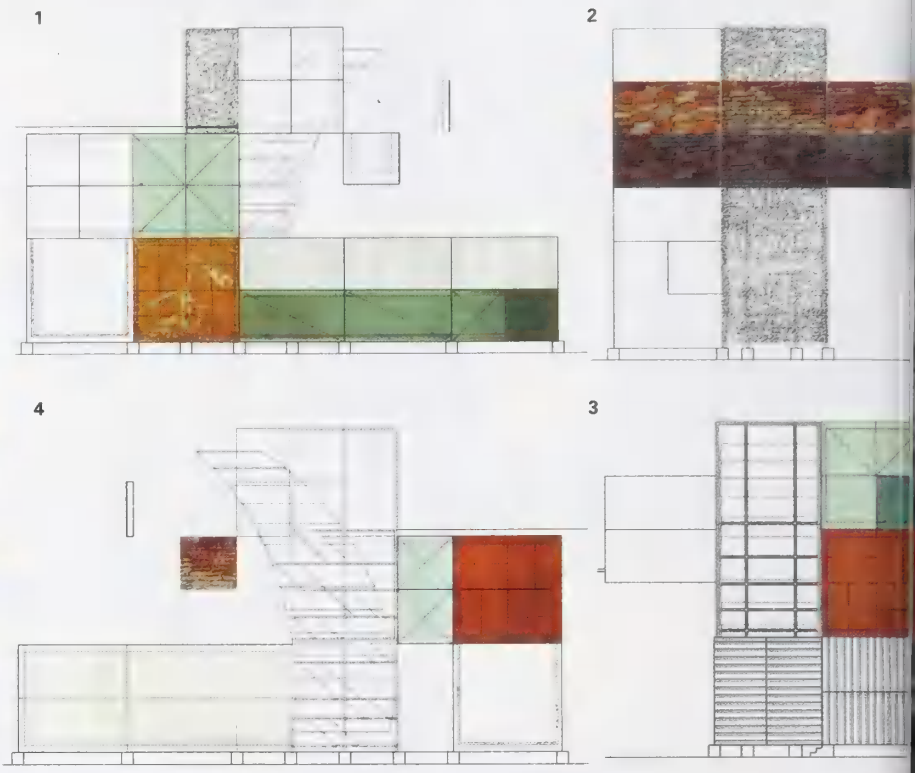
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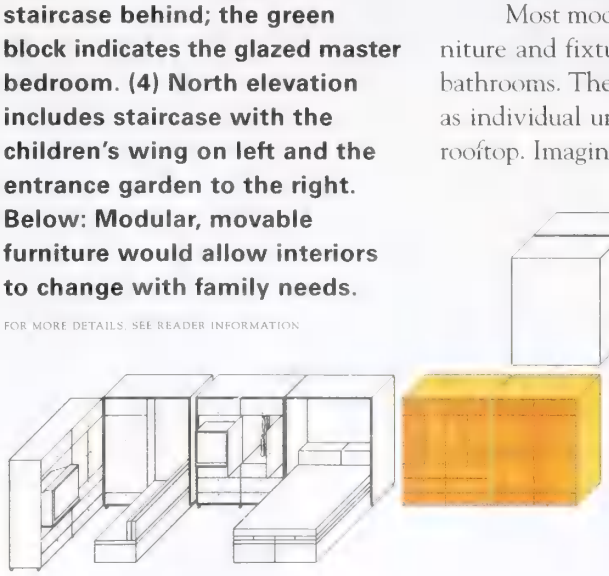
# houses for the next millennium






**Above: Site plan for a possible configuration of an inner-city community. Above right: Elevations of the house show the Lego-toy-like variety of sillhouettes. (1) South elevation with an entry garden, marble fountain room, and children's wing. (2) East elevation has brick facade of swimming pool, mesh-enclosed staircase behind it. (3) On the west elevation entrance garden is clad in wood siding with the staircase behind; the green block indicates the glazed master bedroom. (4) North elevation includes staircase with the children's wing on left and the entrance garden to the right. Below: Modular, movable furniture would allow interiors to change with family needs.**

FOR MORE DETAILS, SEE READER INFORMATION



**"Place has everything to do** with the character and outcome of a project," says M rill Elam, a partner in the Atlanta-based architectural firm Scogin Elam and Bray. Th designed this forward-looking house for a place they call "the American automob city," citing examples such as Atlanta, Dallas, Houston, and Los Angeles which structured around the residents' need to drive everywhere.

The architects believe that after a long period of uncontrolled sprawl, such ci are beginning to "refind their centers," resulting in a demand for more downtown ho ing. They propose that the many parking lots be replaced with a smaller numbe multilevel garages, a much more economical use of land. The lots would then prov space for inner-city housing, and the architects have taken the standard parking ba their base for a module that is a geometric solid 18 feet long, 9 feet wide, and 18 f high. Their system uses wood studs and plywood sheathing which could be produ on-site. In the southeast where, Elam says, "pine trees grow like weeds," these mat als are available and replenishable, and construction is by traditional methods.

Most modules in this system are identical. Their functions are defined by the niture and fixtures inserted into them, becoming living rooms, bedrooms, kitche bathrooms. The foyer with stairs and a marble "fountain room" would be manufactu as individual units. The architects envision each house with a lap pool and a usa rooftop. Imagining a visit to such a house, Elam describes the arrival at a carport m ule, then passage through a garden that leads to a front d from which you step into the fountain room. This module sta adjacent to the children's play area. A grand stair rises from fountain room to the full height of the house. The staircas enclosed in glass and supported by a steel-framed lattice thro which the sun provides a continuous dappling of light shade. On the second level, a double module functions for ing, kitchen, and dining. A mezzanine has bookshelves work surfaces. Above that, a glass module opens to the pool roof deck on top of the mezzanine. In Elam's vision, homeo ers might buy modular space for a garden visible from the h but several parking spots away.

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houses for the next millennium



# Florida house for a family of eight

## Architect: ARQUITECTONICA



Miami-based husband-and-wife architects and their six children will soon share this large, up-to-the-minute house, built in a style they call 21st-centu romantic Mediterranean

**Images of traditional warm-climate architecture abound. Above: The white stucco house is generously supplied with windows on all levels. On the top floor, til will weave the windows into a continuous band. Left: Tall windows flank a fireplace in the living room.**



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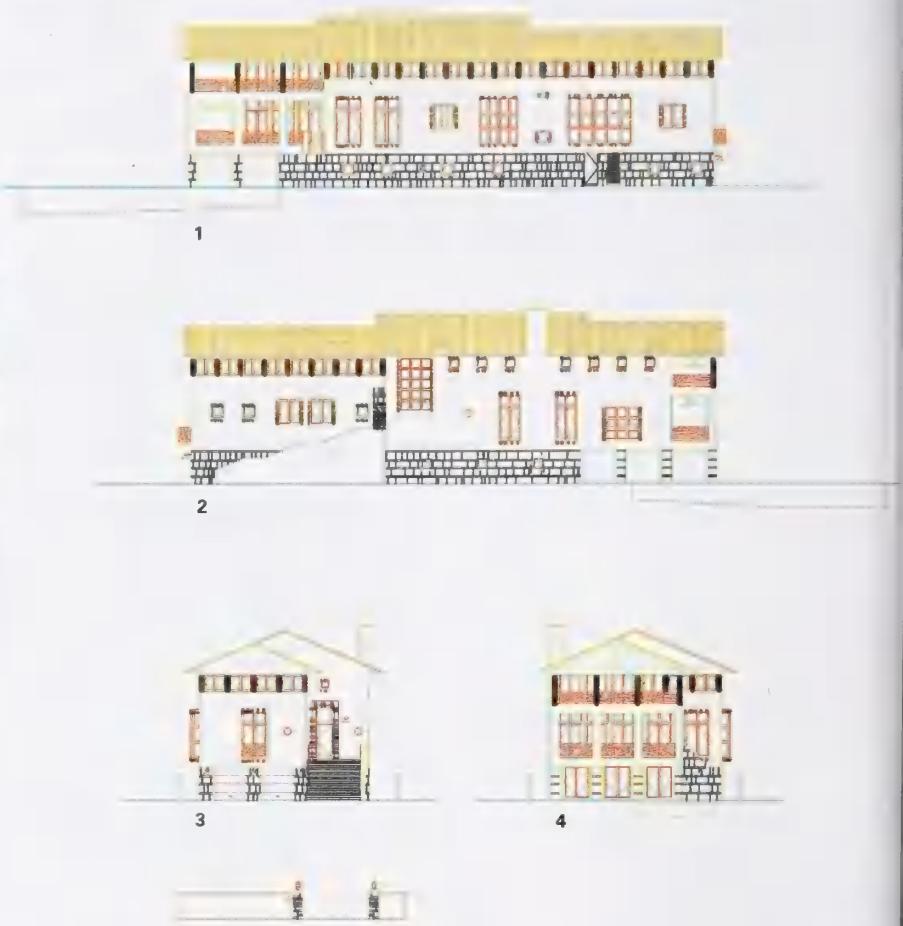
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# houses for the next millennium






**Window walls are everywhere. Above: The third-floor sitting room opens to this keystone-tiled porch, which overlooks Biscayne Bay. Below: One side of the top-floor corridor is lined with bookshelves. The exposed wood ceiling is painted sky-blue. Right: The elevations for this house reflect its siting on a long, narrow urban lot. (1) North side with French doors to the porch from living room and dining room. (2) South elevation with tall living room windows. (3) West side includes stairs to front door. (4) Porches on the eastern, rear of the house face the bay.**

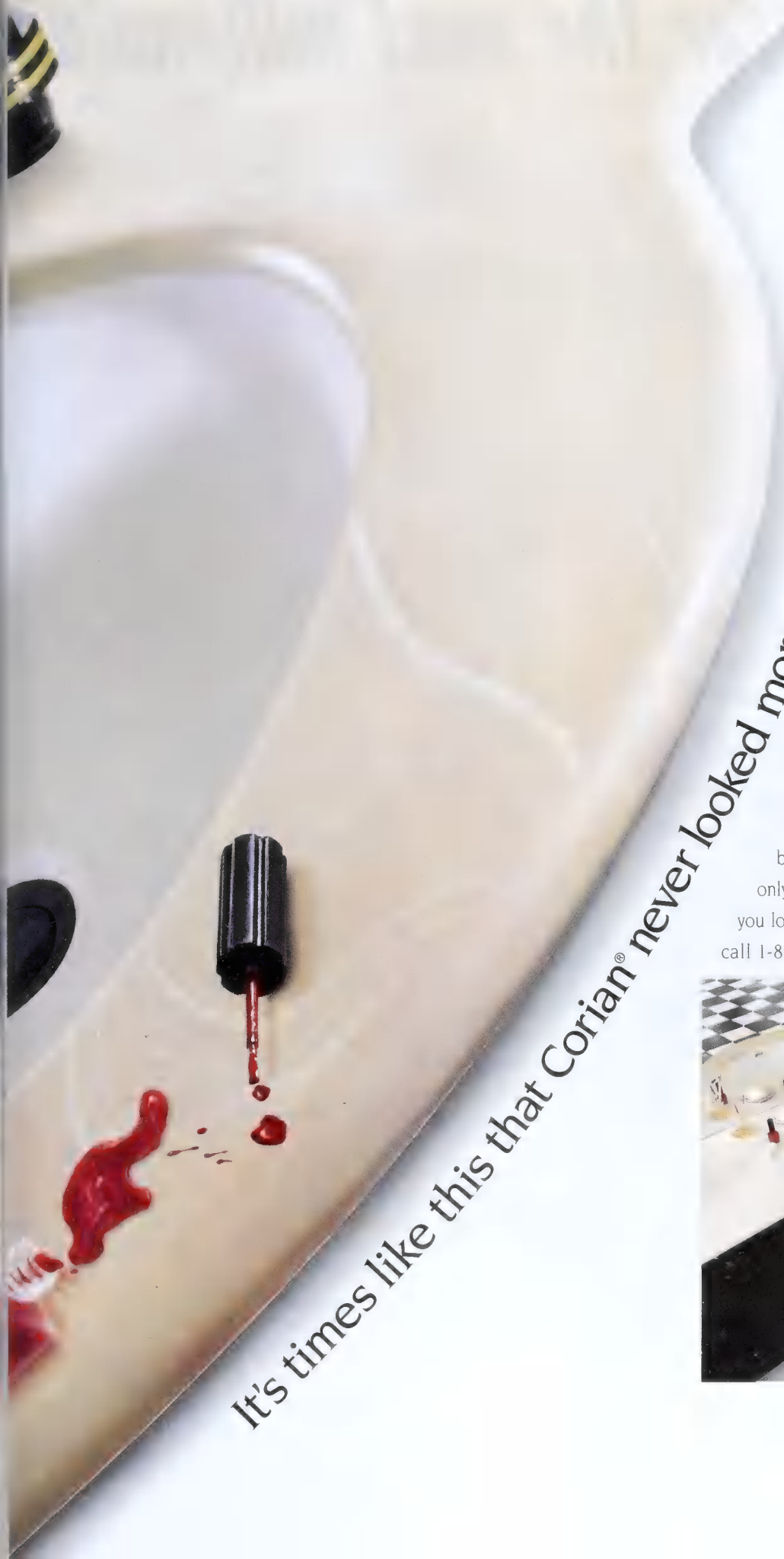


**Alone among House Beautiful's ten projected houses** for the future, this one already under construction. Its architects and future residents are Laurinda Spe and Bernardo Fort-Brescia, husband and wife partners who head Arquitecton (recently renamed ARQ). Their new home in Coconut Grove, near Miami, Flori will take their large, active family—six children ranging in age from six to 17—w into the next century.

Spear explains the goal of the des n as "the accommodation of the childr a different guest every weekend, one dog three parakeets, and the high importar this family places on intergenerational activities, athletics, and everyone's friend The six-bedroom, three-story house includes a dining room meant to be used ev night when the occupants and sometimes visitors gather for dinner, a kitchen la enough to serve a family in which almost everyone enjoys cooking, a room for eclectic collection of musical instruments, and an exercise room. The family ro and each of the four bedrooms designated for the children will provide a compu station, and in every bedroom will be found multiple phone jacks for modems, te phones, and fax machines.

The house will occupy a site that is located in a flood zone, so the main fl must be raised fifteen feet above the mean sea level, allowing only a garage, stor areas, exercise room, and pool cabana on grade. A wide staircase leads up to front door on the main or second level of the house, which consists of living, d ing, family, guest, and breakfast rooms along with the kitchen. On the upper st there are five bedrooms, each with its own bath, in addition to a sitting room. elevator and two staircases connect the floors.

The up-to-date amenities are incorporated into a fairly traditional structu The development where the couple are building mandates "Mediterranean sty



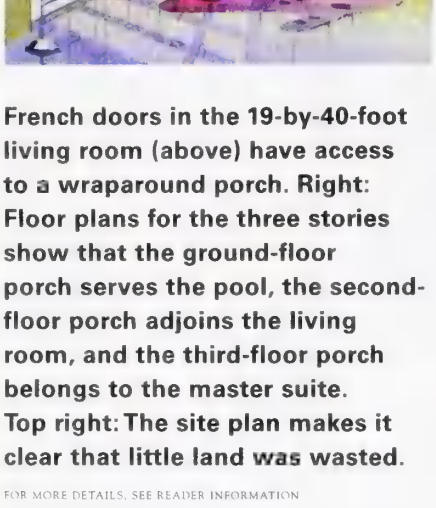
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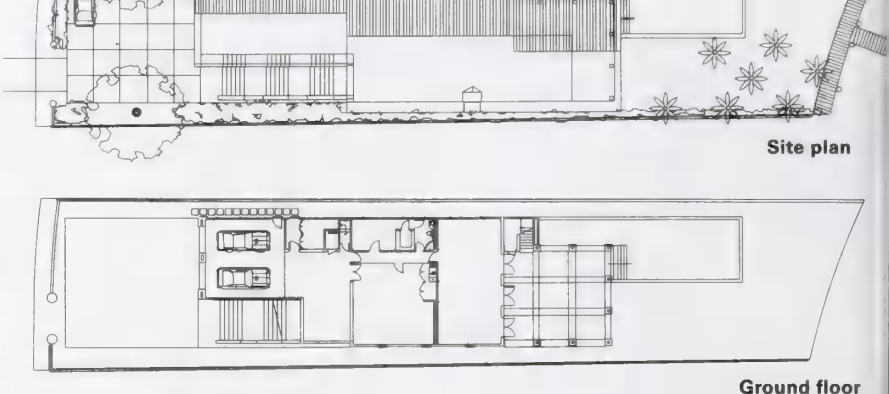
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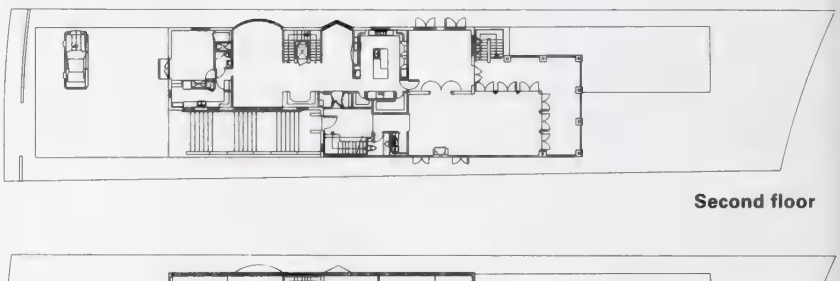


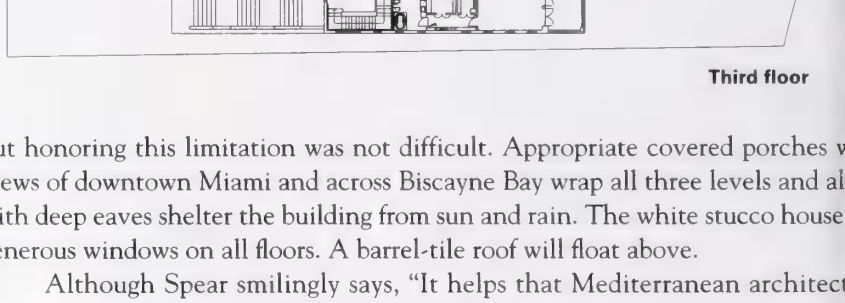
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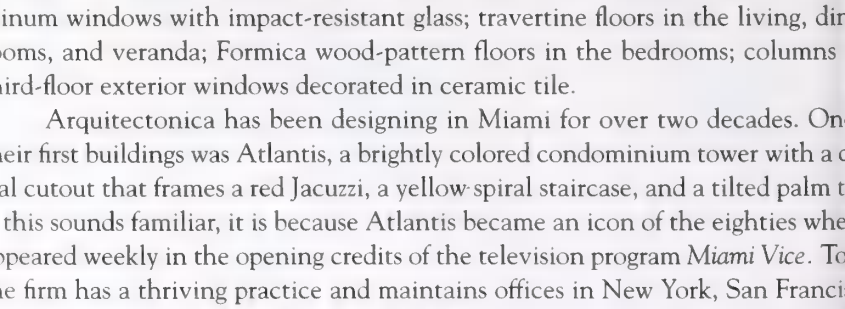
# houses for the next millennium






**French doors in the 19-by-40-foot living room (above) have access to a wraparound porch. Right: Floor plans for the three stories show that the ground-floor porch serves the pool, the second-floor porch adjoins the living room, and the third-floor porch belongs to the master suite. Top right: The site plan makes it clear that little land was wasted.**

FOR MORE DETAILS, SEE READER INFORMATION

but honoring this limitation was not difficult. Appropriate covered porches w views of downtown Miami and across Biscayne Bay wrap all three levels and alc with deep eaves shelter the building from sun and rain. The white stucco house l generous windows on all floors. A barrel-tile roof will float above.

Although Spear smilingly says, "It helps that Mediterranean architect tends to look better the more decrepit it gets," they selected low-maintenance ma rials that will endure the wear and tear of a large family and a humid climate: a minum windows with impact-resistant glass; travertine floors in the living, din rooms, and veranda; Formica wood-pattern floors in the bedrooms; columns a third-floor exterior windows decorated in ceramic tile.

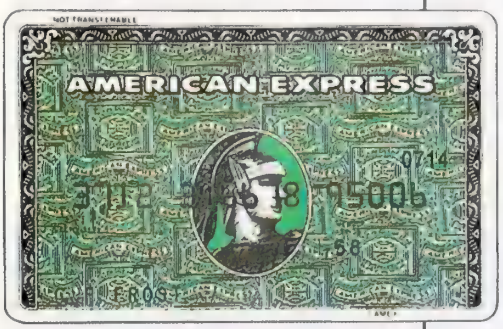
Arquitectonica has been designing in Miami for over two decades. One their first buildings was Atlantis, a brightly colored condominium tower with a c tral cutout that frames a red Jacuzzi, a yellow spiral staircase, and a tilted palm t If this sounds familiar, it is because Atlantis became an icon of the eighties whe appeared weekly in the opening credits of the television program *Miami Vice*. To the firm has a thriving practice and maintains offices in New York, San Francis Paris, Manila, Lima, Hong Kong, and Shanghai.

Bernardo Fort-Brescia spans the globe checking on the firm's projects, Spear tries her best to stay in Miami, where each evening she can sit down to c ner with the children. "How else will they learn table manners?" says Lauri Spear, a woman whose couture-model looks belie her down-to-earth priorities you want to see how this project works out, watch for pictures of it in finished f in a future issue of House Beautiful.

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As the 20th century comes to a cl

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Modernism demands that this freedom be expressed in ever products, as well. Kitchen appliances are today combining ease-of-use technology to enhance the jobs of multiple cooks preparing meals for fam

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## MODERN FOR T

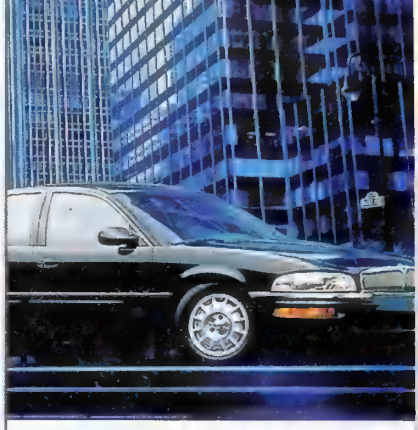
Three spill-proof, pullout Elevator™ shelves illustrate Jenn-Air's vision for the next millennium: where new technology and creative design lead to unparalleled performance for tomorrow's cooks.




friends and for their own tastes and timeframes. Poised for the next mill um, Jenn-Air understands that performance is key. Modern technology make appliances that are flexible, easy to use and timesaving. "The Jenn Future Trends Panel" was created as a forum for industry experts to exch ideas on the factors that will impact future kitchen design and use. Jenn Future Trends panelist and vice president of cooking products, Mark Buss dicts that "if today's kitchens are consumer friendly, tomorrow's will be puter friendly." Buss adds, "the kitchen of the next millennium will combin latest technological advances to be the true center of entertaining, cookin relaxing." Like today's best design, the focus will be on performance customization over pomp. And sophisticated styling will reveal only details that matter.

Similarly, the excess ornamentation of chrome and tail fins that deemed cars futuristic has gone the way of the old world fairs. What s

dern today is an elegance so deceptively simple, it belies the advanced ineering underneath. This is especially true of the Park Avenue by Buick. ery feature has been selected to satisfy a real functional need for the driver passenger" says a Park Avenue spokesperson. A Tire Inflation monitoring tem. Automatic Parallel Park Assist that places the passenger exterior ror at a predetermined angle to show the driver a clear view of the curb. isture-sensing wipers that respond instantly to road splash. Together, these ures characterize what Buick calls a "purposeful elegance." And as we er a new era, it is this elegance with restraint that best suggests where are going.



Park Avenue has led the way in the rediscovery of the large luxury automobile -- and more importantly, every feature satisfies a real functional need. "You might say we add reason to luxury."

And so, too, with luxury goods. In the new democratic decor, there is m for items that remind us that there must always be a place for crafts- nship. And that things well made defy definition. Today's modernist take on ury goods recognizes their universal appeal...a universality expressed in our mon wish for "Happiness," " Love," "Health," "Prosperity" and "Peace". ese 5 words serve as annual editions in Waterford Crystal's llennium Collection" -- a series of toasting flutes united by the theme of

s it.

ST CENTURY.



Toast to the Year 2000." The story that accompanies the third in the series ates the toast to health in 12 different languages -- a bow to the interna- al eclecticism that will continue to touch all things in the next century. terford recognizes there is no more appropriate rite at century's end than toast, with its call for both celebration and reflection. The brand that racterizes itself as "worthy of the moment for over two centuries" keenly gnizes, too, the need for heirlooms in a world where too much is narked "disposable."

(above) Editions in a five-year series, 2 flutes from Waterford's Millennium Collection look to the future while reflecting the past.

"The living is easy." Penned nearly 60 years ago, these words ring even r today. And in the homes of the next millennium the very best of design technology will certainly be "at our service."

# ZEN MODERN

## *Forgoing razzle-dazzle, the best new crafts deliver pure form with timeless grace*



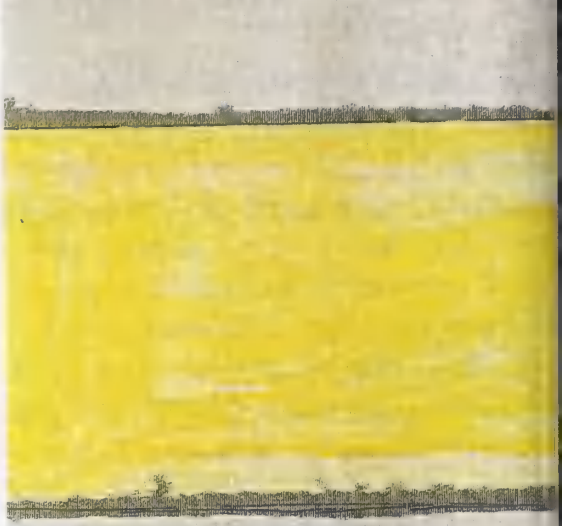
By Margaret Kennedy

**I almost didn't go.** But the buzz about SOFA (Sculpture, Objects, Functional Art) promised this show would not be just another crafts exhibit. As I stepped into an artfully arranged, impeccably white gallery, I found hand-hewn objects that eschewed ruffles and flourishes for simplicity. Having seen too many amorphous nonfunctional blobs passed off as art, I believe that usefulness is essential to crafts. But here form was overruling function so gracefully, it didn't matter!

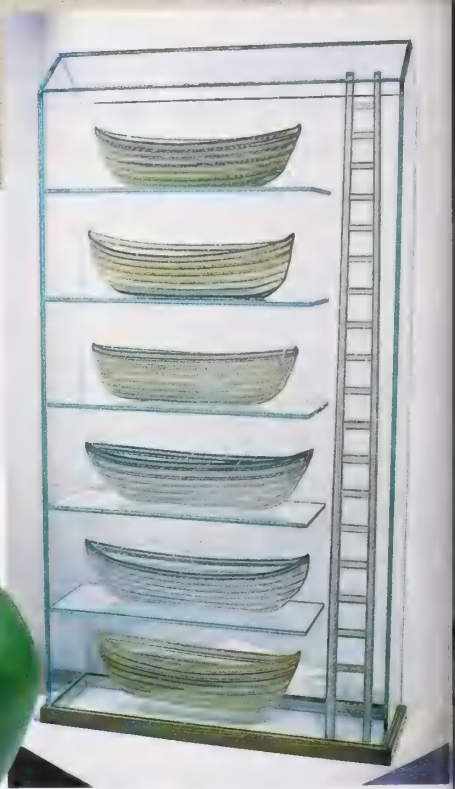
A velvety matte surface drew me to a vase that, surprisingly, turned out to be blown glass. Its creator, Laura de Santillana, is a third-generation Venetian glassblower, the granddaughter of Paolo Venini, whose name is synonymous with glorious glass. Sara Brennan, daughter of a Scottish master weaver, interlaced slim threads for a painterly tapestry that had the subtlety of a Mark Rothko canvas. These families must live and breathe fine craftsmanship.

Frantisek Vizner's deceptively simple glass bowl appeared flat across the top until I put my hand inside to discover the gentle hollow. His one-of-a-kind works begin as chunks of factory-made glass. Vizner leaves the blocks outside his studio in Czechoslovakia for several months to weather extremes in temperature which expose any cracks. The intact glass is rough-cut with machine and hammer. Then he patiently chisels a sleek bowl out of the raw slab. The process takes a month, and the sophisticated pieces are in both the Metropolitan Museum of Art in New York and the Louvre in Paris. These craftsmen have upped the ante of refinement to a new level. ■













***Clockwise from top left: Silver mocha pot with huon pine handle and coral finial by Peter Gertler. Linen, wool, and cotton weaving by Sara Brennan. Janet Prip's bronze-patinated vase. Blown-glass boats housed in plate glass by Marc Petrovic. Laura de Santillana's green vase. Sinuous gold cuff bracelet by Giampaolo Babetto. Purple glass bowl sculpted by Frantisek Vizner.***

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# GONE NATIVE

*John Robshaw designs simplified versions of Far Eastern prints and works right alongside local artisans, helping to keep ancient crafts alive*

By Christine Pittel

**"I caught the Asia bug in art school,"** says John Robshaw, who now spends half the year in India and the Far East block-printing textiles the traditional way and then selling his designs to clients like Calvin Klein, Ralph Lauren, and Giorgio Armani. Originally, Robshaw had intended to be a painter, but when a friend called offering a stint on a soap opera in Seoul, he accepted immediately. "Luckily, no acting talent was required, and it was a way to get back to Asia," says Robshaw, who had spent a year in China studying block printing on a grant after graduating from Pratt Institute.

With the soap opera money he traveled to India and watched village craftsmen working with indigo, which is still used to dye textiles in the clay-resist process. "It's so simple and natural," explains Robshaw. "You touch a woodblock to wet clay and then to the fabric. After the clay dries, you dip the cloth into the indigo vat and the clay stays on. One dip gives the fabric a sky-blue color, two dips and it deepens to cobalt, three dips and it's a saturated midnight blue. The dyer says the indigo vats are like a mistress because they need constant attention. Then the fabric is laid to dry in the sun and later the clay is washed off."

Robshaw was so fascinated by the process he wound up trying it himself. He came back to New York with a suitcase full of textiles and realized he had a new career. Now he travels for months at a time, searching out local artisans who are still employing traditional techniques. In Indonesia he headed for Yogyakarta, where the court batiks were made. "Eventually I found a family working and living in an old Colonial Dutch house who had been printing batiks for four generations," he says. "I printed sarongs right alongside them, using a wax-resist and hot copper stamps."

In Jaipur he met a craftsman who had piles of old, intricate woodblocks. But instead of using the five blocks that might make up a familiar Indian print, Robshaw would mix them up, or overlap them, or even print one on top of another. "I was approaching it from a painterly aesthetic," he explains. The result is a cleaned-up version of ethnic designs, still exotic but not quite so identifiable.

Robshaw likes to do his own printing because the work of the professionals is too perfect. "When I need to hire someone to help, I pick the old printers. Their hands are shaky and their eyesight poor, so the pattern comes out slightly off. I want to feel that human touch."

On each trip, he immerses himself in the local culture, riding his bicycle to the market after work. Next on his itinerary is northern Thailand for handwoven vegetable-dyed ikats. "Then I'm going to Sumatra to look for new weaves and down to Java to do some batiks." In August he will be in Los Angeles for the debut of his own line of throws, scarves, and panels, specially produced for Charles Jacobsen's showroom in the Pacific Design Center. "Actually, I'm still making paintings," observes Robshaw. "Now they just happen to be wearable." ■

SWATCHES, JOANNA KYSNIK. OTHER PHOTOS, JOHN ROBSHAW. FOR MORE DETAILS, SEE READER INFORMATION

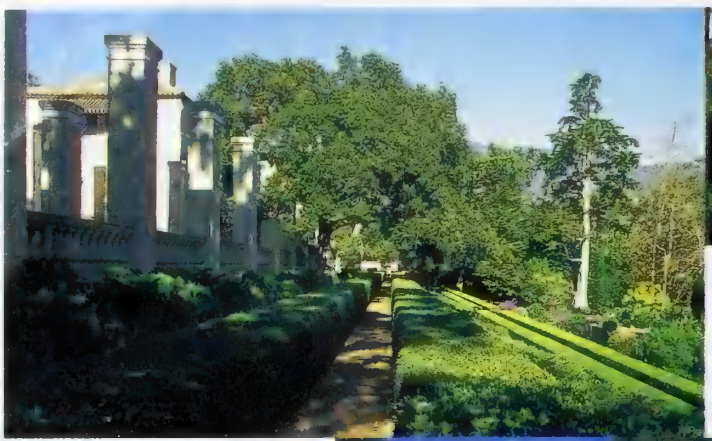
*Interspersed with John Robshaw's woodblock, batik, ikat and clay-resist prints are scenes from his Asian life, clockwise from top left: Robshaw and a craftsman in front of a mosque; silk-weaving at a sari factory; a glimpse of a palace; an artisan handcarves a woodblock to order; after pressing the block into the clay in the tub by her side, a woman lightly touches it to the cloth; Panteji, an experienced printer.*


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# GENIUS OF THE PLACE

*Lockwood de Forest, a distinguished Santa Barbara designer, encouraged outdoor living long before it was an American habit*

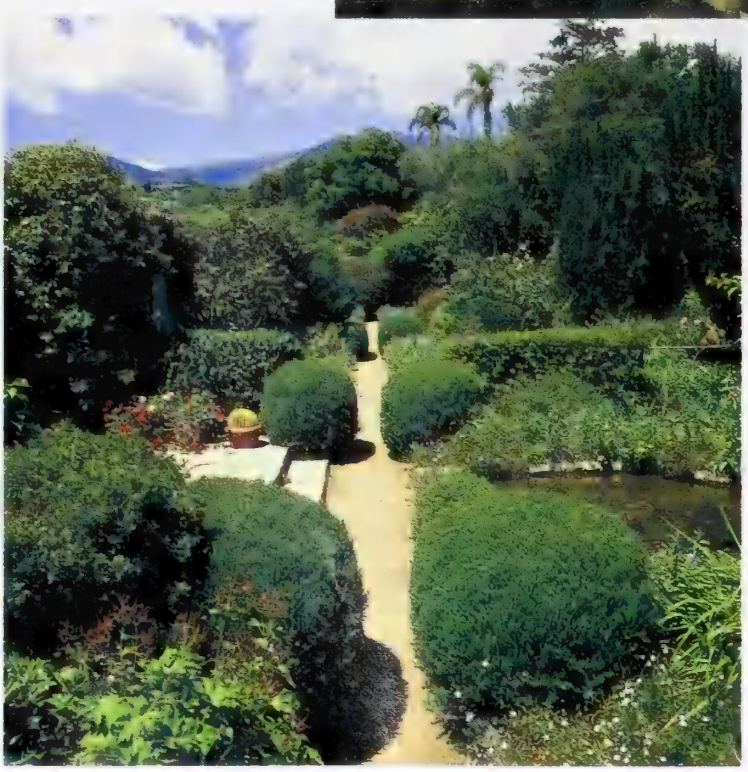
By Cecile Shapiro







*At Val Verde (above and right) a gnarled live oak towers above clipped hedges and classical columns. In de Forest's own garden (below), a path punctuated by spherical shrubs connects outdoor rooms. At Constantia (top right) two pools are walled by hedges of eugenia.*



**If I could build a hou** and plant a new gard right now, I would co the plans Lockwood Forest drew up for hims in 1925. A garden d signer who laid out mo than 300 landscapes in the Santa Barbara, California, a between 1920 and his death in 1949, de Forest is best kno for grand estates like Val Verde and Constantia. Those magnificent places, but when I saw his own one-acre m terpiece in the Mission Canyon district of Santa Barbar felt like Goldilocks—this one *just right*. I also admired the fl simplicity and marvelous light the one-story house with Medit ranean-style atrium, but wh makes de Forest's place unique the garden. He had created alm as many outdoor living areas there are rooms in his house, ra ing from a secluded lawn plan with a desert grass that needs watering to hidden gardens plants of only seasonal intere And he made the garden feel as spacious and private one of his grand designs. Trees and shrubs blur the b ders of the property, creating the illusion that it exte all the way to the Santa Inez Mountains miles away. T screen of greenery also blocks out sights and sounds neighbors, nearby houses, and traffic from the street.

The ability to create the illusion of enorm space, even on a small lot, was typical of de Fore (According to David Streatfield, author of *Califor Gardens: Creating a New Eden*, de Forest's practice ways included some modest houses and gardens.) But most lasting legacy may be that he encouraged outd living long before it was an American habit. He u every corner of a property, small or large, and enticed clients and their guests to move in and around th gardens, tempting them with sheltered hideaways, w features for visual and aural pleasure, paths for strolli De Forest loved paths, even in his small garden whe gravel walk leads from the back lawn to the studio p clipped globes of *Myrtus communis* and beds billow with fragrant lavender.

When de Forest opened his office in 1920

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at the age of 23, large gardens in Sa Barbara were Beaux-Arts designs ba on classical European models—form symmetrical affairs featuring elabor hardscapes of decorative stone structu and statuary. De Forest made no atte to re-create historic styles, but took formal symmetry and transforme with trees, shrubs, and perennials su to the California landscape. Among favorites were native live oaks (*Que agrifolia*), Monterey cypress (*Cupre macrocarpa*), rosemary, and laven And he often deployed these pl informally. The oak trees in his own den look as though no human ha hand in their arrangement.

Unlike Beaux-Arts designers Forest embraced local views, borrow as they say in the trade, vistas of rug mountains or the gleaming Pacific making them part of the garden. the street side of his Mission Can lot he built a berm (a man-made h into which he planted trees and sh that frame a peak of the Santa I Mountains.

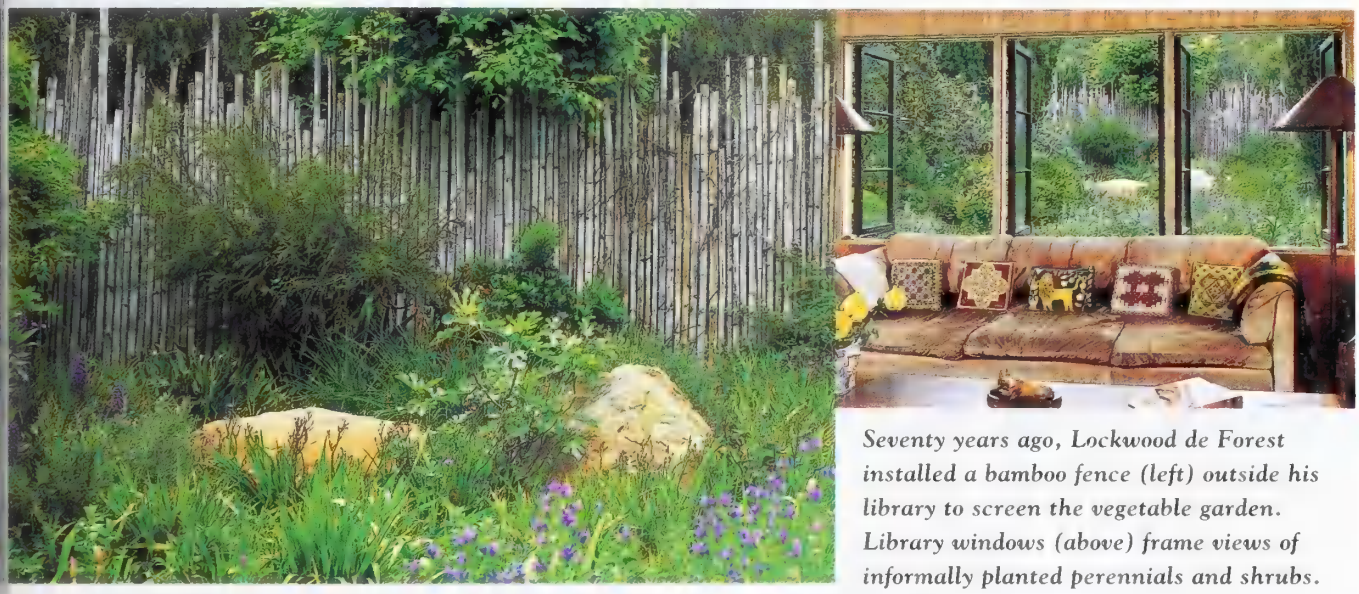
Where no natural scenic dra existed de Forest invented tablea much as a stage designer creates a se his garden he designed individual door scenes for the main rooms in house and installed big windows thr which to enjoy them. These effects most dramatically fulfilled on the side, where kitchen, dining room, library line up. Outside the kitchen, of herbs grow within sandstone bor The dining room looks out on a l reflecting pool with a small statue a focus, and the windows of the book-l library open onto a bright profusio flowering plants, among them coreo salvias, and a flowering quince.

Yet de Forest was no more a tra architect than he was a profession schooled landscape designer. After l school he spent a semester at Har studying landscape design, at least a at Berkeley, and two years as an app tice to the landscape designer R Stevens. But de Forest came from a tivated New York family (his father an amateur painter and an import

ian goods) and he traveled extensively in Italy and Spain, lying gardens wherever he went. He became a knowledge- e plantsman, corresponding with curators at botanical gar- ns and with other experts all over the world. He and his wife, abeth Kellam de Forest, founded a magazine, *The Santa Bar- a Gardener*, in 1925, which they edited and wrote for until -2, when Lockwood went into service in World War II.

Recently I had the good fortune to be guided through f a dozen of de Forest's gardens by his son Kellam, a man in seventies. I saw Casa del Herrero where de Forest, coming r other landscape designers, installed his signature flower ls with elaborately patterned plantings, walled rooms, and seems like a thick forest—in fact, an informal mix of mature trees—reaching to the distant mountains. An intimate hedge-walled alcove near the house provides a deliberate contrast to the distant vista. "Father always liked to move from the near view, the most formal part of the garden, to the more informal mid-view to the almost wild distance," Kellam de Forest points out.

At Constantia, de Forest used many South African natives, among them brightly colored Transvaal daisies, Lily-of-the-Nile (*Agapanthus africanus*), Cape pittosporum (*Pittosporum viridiflorum*), Cape honeysuckle (*Tecomaria capensis*), and the now commonplace *Strelitzia reginae*, the bird-of-



***Seventy years ago, Lockwood de Forest installed a bamboo fence (left) outside his library to screen the vegetable garden. Library windows (above) frame views of informally planted perennials and shrubs.***

cluded rose garden. Rose and vegetable gardens were ays relegated to spots well away from the house, in keeping h de Forest's idea that only plants with year-round appeal uld be part of the immediate picture.

I saw a grand estate at Hope Ranch, a residential com- nity west of Santa Barbara, where the bones of de Forest's ns are still easy to trace, from a silvery allée of *Leucoden- n argentum* to an acre-broad lawn overlooking the Pacific. of the estates we visited, Constantia and Val Verde are most enchanting because they illustrate de Forest's success verlaying classical designs with his own mix of native and tic plants. The current owner of Val Verde, Dr. Warren stin, plans to create a foundation—an effort supported by Garden Conservancy—that will guarantee its future intenance and availability to the public. (Val Verde is cur- tly open by appointment. See box below.)

Constantia in Montecito is a strawberry parfait con- tion with whipped cream trim, although it was all white en de Forest knew it. The lighthearted Dutch Colonial h rococo stepped gables was designed by a Chicago archi- t to mimic Cecil Rhodes's house in Capetown. The three- e-plus site, relatively small for an estate, feels more like nty, so convincing is the illusion of space. On one side of house a huge black reflecting pool extends to what paradise seen everywhere in California. He was extremely interested in South African plants—because that country's climate is similar to that of his native state—and he was probably the first designer to use aloes extensively as landscape plants in southern California.

Val Verde, a seventeen-acre estate, has long been considered de Forest's masterpiece, but it should be understood as a fruitful collaboration between the designer and Wright Ludington, an artist and collector who inherited the estate in the late twenties. The grounds and tannish-rose stucco house with vast rooms based on a 22-by-40-foot module were initially designed in 1915 by Bertram Grovesnor Goodhue, an architect renowned for his churches; Charles Gibbs Adams suggested the early plantings. After Ludington commissioned major transformations of the garden from de Forest, his long-time friend, they worked on house and garden together throughout the thirties, making it what we see today.

Landscape historian Robin Karson, who has selected Val Verde as one of eight gardens in her forthcoming book, *American Landscapes of the Country Place Era*, thinks this collaboration created one of the most important gardens of the pre–World War II era in California. "That chemistry—that spark—between client and patron made it great," she says.

With constant input from *(Continued on page 138)*




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# WINING AND CLIMBING

*n the rolling hills of Carmel Valley you can sample Cabernets at young vineyards, dulge in French food at a turreted 1920s mansion—and walk it all off the next day*

By Hatsy Shields

**st when I thought I might drown** in the tidal wave of chic leries in charming but commercial Carmel-by-the-Sea, the tic Carmel Valley offered higher ground. I abandoned the stal shroud of fog and flashing gold cards to climb into the n-drenched foothills of the Santa Lucia Mountains, south the Monterey Peninsula and east of California's Highway e. My destination was Stonepine, a resort that is a member Relais & Chateaux, the exclusive international association uxurious independent hotels. On the way, I planned to test taste buds at fledgling vineyards, where young Cabernets l Merlots awaited discovery.

Spanish missionaries planted grapes in the rich, alluvial l here in 1781, but it was not until about 1970 that the first nmercial vineyard put down roots, mere babes in the world viticulture. With its long season of warm days and cool hts, the Cachagua area (meaning "hidden springs") offers fect growing conditions for many grapes. In 1983 the rmel Valley Appellation was awarded to the vineyards here. opped at three of the six vineyards in my winery guide.

What I love about California's wineries is their friendli-ss, a come-on-in, here's-how-we-make-it welcome. But it's l fun to go through the rituals: hold a glass by the stem only, dy the wine's color, sniff deeply, slosh the juice from tooth tooth. Just about everything grape tastes good to me, so I s hard-pressed to limit my purchases to two bottles per vine-d—a shoulder-breaking total of six.

Château Julien Wine Estate and Bernardus offer daily tings. But it's necessary to call ahead to visit the Galante eyards, on a southerly jag off the Carmel Valley Road. Cat-graze on the 700-acre Galante Ranch and 12,000 rose-shes (for cut flowers) bloom from May to October. Galante ges summer concerts, with picnicking and two-stepping on lawns strewn with rose petals to the beat of popular bands reason enough to visit in July or August.

On this particular evening, it was time to slip into some-thing silky for dinner at Stonepine's Château Noël. This eight-suite Mediterranean-style villa is the main building on the resort's 330 acres, which are ribboned with trails and surrounded by gardens of azaleas and hydrangeas underplanted with sweeps of bright annuals. Opened twelve years ago by Gordon and Noël Hentschel, the red-tile-roofed inn made me feel like a guest of the San Francisco heiress who built the country retreat in the late twenties. Maybe it had something to do with being so courteously ushered by the concierge into the grand front hall: "We've been expecting you, Madame."

While our group of four took over the dining room, with its imported 18th-century oak paneling, other guests nestled in the library. We started with a creamy almond and celery soup, followed by salmon mousse, then duck with turnip com-pote and orange sauce. I could hardly breathe when the char-lotte of pear caramel arrived. The chef deserved a standing ovation but I longed, instead, to stretch out directly on the hand-tied Tai 'Ping carpet to digest.

Trudging up miles of dusty bridle paths the following day was a happy remedy for enthusiastic dining. Views from above the rambling estate took in the gray-blue 1,000-foot hills and tidy parted rows of vineyards in the distance. Directly below, a parade of eighty-foot stone pines marched down the long driveway to boxwood enclosures of lush green lawns, for-mally planted pool, and a wisteria-draped loggia. No wonder Brooke Shields chose this lovely spot for her wedding recep-tion. I hope she and Andre laced up their hiking boots for the sights above. To appreciate them properly, I decided puffing heavily, one has to scale these heights on foot. ■

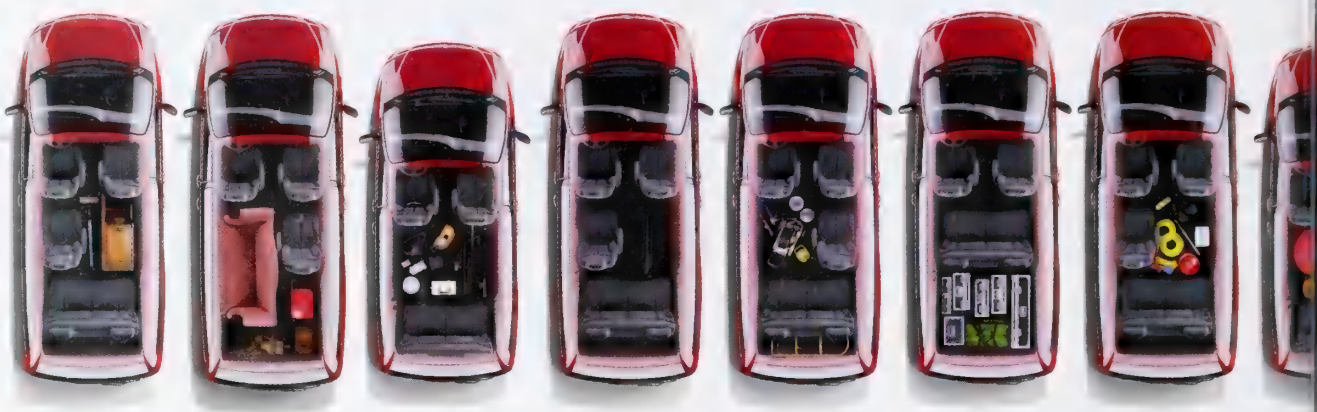
*âteau Noël presides over formal gardens at Stonepine, a resort stretching from the Carmel River up into the Californian hills.*

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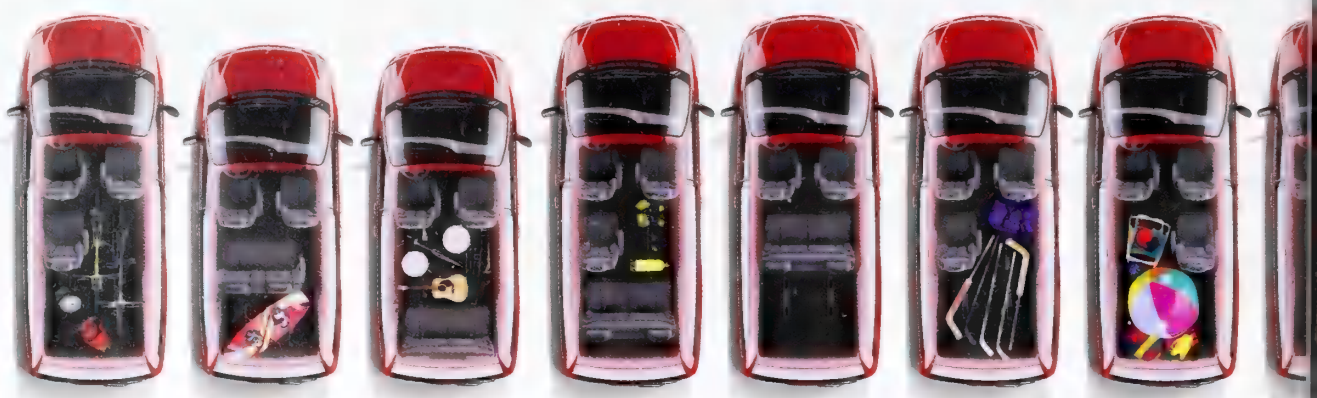
*The editors of* Automobile Magazine *love Dodge Caravan for the same reason t*



*the interior into a variety of configurations is an exercise in convenience, not*



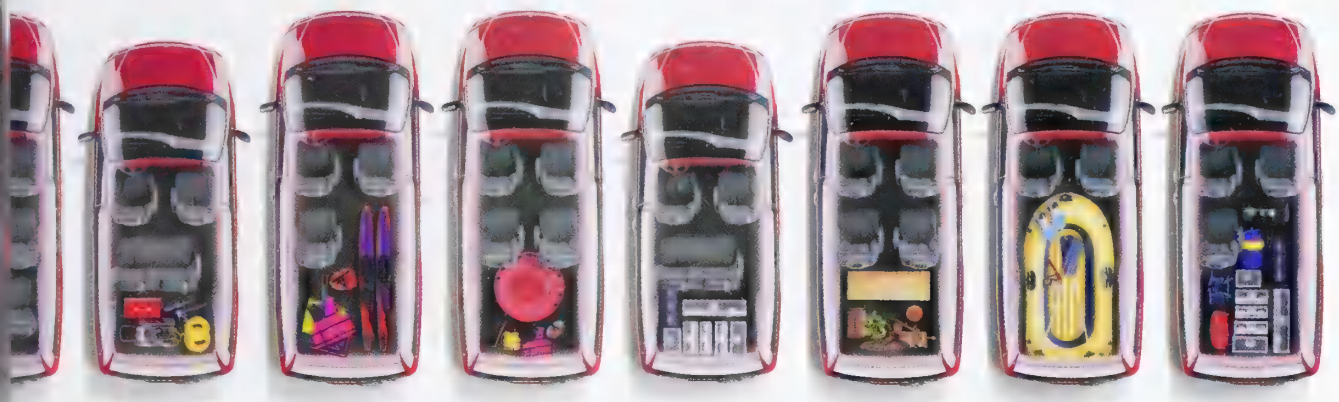
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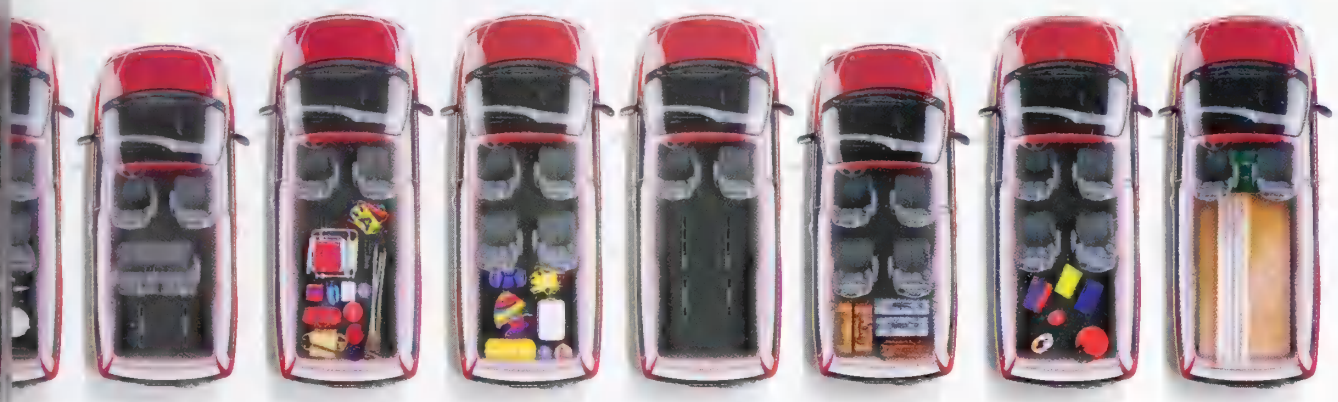
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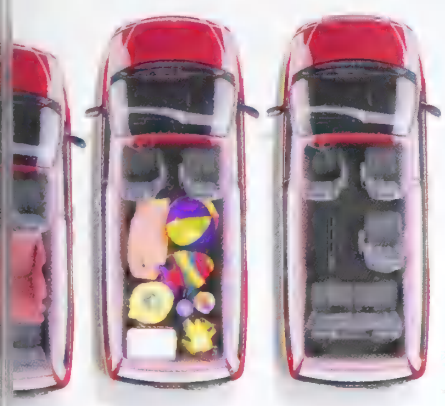
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# STATE-OF-THE-ART STORAGE

*What's the best way to protect an embroidered tablecloth, beaded purse, or other cherished possession? A behind-the-scenes tour of the Cooper-Hewitt yields some cl*

By Claire Whitcomb

**The sun shines through the UV-filtered windows** of the textile study center at the Cooper-Hewitt National Design Museum in New York City. Lucy Commoner, a textile conservator, arrives with a cart bearing a large gray cardboard box. Inside is one of the museum's 40,000 textiles that the public can see—by appointment—at its just-opened Design Resource Center, part of a $20-million-dollar remodeling of curatorial and storage spaces.

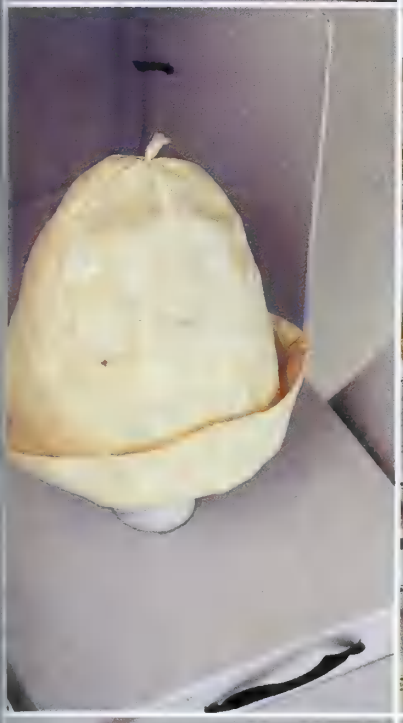
Commoner prepares for the unveiling systematically, taking off her watch, her ID tag—anything that might snag a textile. Then she sets the box on a cotton duck–covered table and begins to untie the gray tape bows, first one, then the other. She lifts the archival board lid, then the hand-stitched muslin dustcover. The side flaps fall and there, at last, is an 18th-century embroidered nightcap, plumped on a stand, ready for display.

The ceremony—there is no other word for it—has tal a minute or so, time enough for anticipation to build, a hush fall. "You need to have respect and even awe for the obje says Commoner, who has crafted containers for everything fr slender beaded miser's purses to woven coverlets. Over years she's come to realize that all the beautiful bows and ha stitching on her storage boxes, all the painstaking untying unwrapping serves a purpose: "It slows people down and p them in the right frame of mind for handling objects careful

Since she began working at the museum 21 years a archival boxes have become widely available, and Commo relies on standard sizes to fill with rolled damask napkins, example. But for complicated items—an altar cloth, a Jap ese fan—she retrofits the boxes or creates her own conta ers, using a small arsenal of conservationally correct

***Since only a fraction of the museum's collection is on display at any given time, proper storage is essential. Two 19th-century silk hand screens nestled on pillows (above, both views) are protected with an intricate series of flaps. Opposite, clockwise from top left: Ribbon-tied cushions hold a 1732 lace sampler in place. Bows secure a lid. Napkins ar rolled on acid-free tubes. Twill tape enables a mounted textile to be lifted for display. A mat of archival honeycomb protects 1963 Lenore Tawney weaving. The weaving is fastened in its case with a bow. Wallpaper sample books are carefully wrapp and tied. An 18th-century nightcap is stored on a stand. Center: Miser's purses are placed on tissue in slotted boxes.***








*The museum's clever system for storing large textiles eliminates folding (which causes creases) and stacking (which stresses the weaves)*

materials: archival cardboard, archival linen or cotton twill tape, and linen thread. No glue, no staples, no shortcuts. Everything is stitched or tied, cut or notched with specialized tools, some of them from medical suppliers. Inventing a new type of storage can take as much as a week of work, the bulk of it consumed by what she calls "the figuring-out stage."

"Here," says Commoner, pulling down a large tube from a shelf in her textile lab. "This is for oversize textiles," such as a paisley shawl. She takes off the cap, removes a spool, then demonstrates how the fabric will be wrapped around the long thin rod. The system is perfect: it eliminates folding (which causes creases) and stacking (which stresses the weaves). And the exterior tube, its handsome cardboard cap attached by perfect petals of Velcro, protects the rolled shawl, enabling it to sit safely on a shelf.

So simple, so beautiful. "If I come up with an idea and it functions but I don't like it visually, I won't incorporate it into a storage system," says Commoner. "Making boxes is very repetitious work and you have to be getting some pleasure from it. The aesthetics are a source of pleasure to me."



***Textile conservator Lucy Commoner ties a box built from folded archival cardboard.***

So, too, is the knowledge that she is protecting fine objects from the harsh realities of light, heat, dust, and handling. "Even as a child I had conservative impulses," says Commoner, who is responsible for textile conservation and cleaning at the museum. "When something broke in our house I'd figure out a way to fix it—I liked the challenge." A degree in studio art and art history led to an apprenticeship at the Metropolitan Museum of Art, where she learned the storage principles she observes today.

Commoner has been putting those principles into place on a large scale at the new Design Resource Center, carved out of two town houses adjoining the Andrew Carnegie mansion housing the Cooper-Hewitt. She contacted manufacturers and uncovered the most appropriate floorings—linoleum and cork. She found formaldehyde-free wood for furnishings, Mylar-encased ceiling tiles that won't shed tiny particles. She made sure vacuums were fitted with dust-trapping Hepa filters and cleaning products were free of chemicals. "When we renovated this building, we viewed it as a big storage box and tried to make it as archival as possible," says Commoner.

Like her handmade boxes, the new curatorial storage rooms are simple and beautiful: cream-colored walls, gray linoleum, metal industrial shelves stacked with a neat parade of boxes that hold the museum's textile collection. Lift almo any lid and you'll find a linen bow, a handstiched flap, or a ingenious tray that shows Lucy Commoner was there. ■

*The Design Resource Center at the Cooper-Hewitt National Design Museum opens June 5. The museum is located at 2 E. 91st St., New York, NY 10128. For appointments to see slides of the collection or specific works, call 212-849-8404. On view to August 30: "Opening Our Doors: Selections from the Design Resource Center," which features new acquisitions and important holdings from the museum.*

## CONSERVATION AT HOME

How should you store a Victorian beaded purse, an heirloom tablecloth, a grandmother's wedding dress? Like most conservators, Commoner is loath to give advice without seeing a specific object. But she offers some general guidelines. "You have to protect textiles from light, heat, humidity extremes, dust, pollution, and pests," she says. Avoid mothballs and cedar cleaning bags, attics, basements, and closets next to pipes that might leak.

Textiles should never touch wood or cardboard, which cause chemical interactions. "Always line your boxes with neutral pH-tissue, a well-washed cotton sheet, or muslin that's unbleached and desized," says Commoner. Sturdy quilts and textiles can be folded, but be sure to pad the folds with tissue and refold periodically to avoid creases. When stacking textiles, layer them with archival tissue to protect one item from another. For small pieces—samplers, embroideries—investigate metal archival flat files, finished in powder-coated paint.

The following firms have catalogs that offer conservationally correct storage containers, wedding albums, and CD cases: The Archival Company, 800-442-7576; Talas, 212-219-0770; Archivart, 800-804-8428; Light Impressions, 800-828-6216.

To be referred to a textile conservator contact the American Institute for Conservation of Historic and Artistic Works (AIC), 202-452-9545; E-mail: InfoAIC@aol.com.

The Smithsonian Center for Materials Research and Education has guidelines on conserving collections. Its free textile publications cover handling, stain removal, storage, and mildew. These can be ordered from Ann N'Gadi, 301-238-3700, ext. 134; selected guidelines can be downloaded from www.si.edu/scmre.



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# THE POWER OF PORCHES

*Wielding hammers and paintbrushes, residents of a threatened Vancouver neighborhood repair their housefronts and restore their community at the same time*

By Brian Doyle



***House by house, the Strathcona neighborhood of Vancouver is being reborn. Number 603 Atlantic, before renovation (above) and after (top). The owners of 618 Union (right) didn't stop with the porch; they restored the whole house, then repainted it.***

**As the 1990s began,** Vancouver's first neighborhood was becoming one of its worst. Drug dealers and prostitutes from nearby districts were common in Strathcona's narrow streets. Burglaries were all too familiar. Families with young children were beginning to flee, and many of the 5,000 largely Chinese residents of this hilly neighborhood huddled behind locked doors when night fell over British Columbia's loveliest city.

But a few residents refused to hide, especially on Hawks Avenue, where a persistent group of porch sitters began to grasp the power of the porch. As Jane Jacobs noted in *The Death and Life of Great American Cities*, porches are social vehicles, luring residents out of their houses. People talk to neighbors and discourage crime by casting sharp eyes on strangers. The Hawks Avenue folks had rebuilt their own porches, and they dreamed of finding funds to repair every porch in Strathcona, where the Queen Anne, Edwardian, and cottage-style houses date back to 1886. And then one morning in 1993, a Strathconian named Nora Kelly found the money.

Kelly, a novelist, read about the Bronfman Family Foundation in Montreal, an organization interested in Canadian community heritage. She and her neighbors cobbled together a group of residents, friends, and staff from nearby Simon Fraser University, applied for a grant to restore Strathcona's porches, and to their surprise and delight, got it: $90,000 allocated over three years.

The project started small. "We could repair Strathcona's 350 porches at once, of cou but we were convinced the project could be a catalyst for change in the neighborhood," s Kelly. As she and her colleagues began to work porches, they also conducted tours for archite historians, and politicians; gave talks and lectu and published a handbook.

The strategy worked. Three years later, t teen porches are restored and many reside spurred by the Porch Project, are renovating t houses. A cousin Paint Project has sprung up. thefts are down, as are drug and prostitution arre An annual neighborhood cleanup has flourish

"By every marker of community spirit, sul or splashy, we are better off—safer, friendlier," Strathcona historian John Atkin. "We have b brought closer together by our residences. And porches." ■




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# PADDLING THE WIDE MISSOURI

*For a group retracing Lewis and Clark's 1805 route in Montana, this river offers high flats of sagebrush, awesome limestone cliffs, and gripping stories of human perseveran*

By Hatsy Shields

**With tales of the opening of the American West** fresh in our minds from reading Stephen Ambrose's *Undaunted Courage*, my husband, Bill, and I decided to canoe a snippet of Lewis and Clark's Missouri River journey. For a week in July, we hoped to soak in the same north-central Montana scenery the great explorers had depicted in their journals, glide downstream by day and camp on the riverbanks at night. Well-organized friends with whom we had paddled on other trips hired a local outfitter who provided an experienced guide, a cook, food, and equipment. All that was required of our group of fifteen (besides $800 a person) was a familiarity with a paddle.

If our float through this beautiful barren landscape left me sorry that anyone at all had been able to penetrate the wilderness, I also came to understand the importance of protecting the 150-mile stretch of river designated as Wild and Scenic by Congress in 1976. In fewer than 200 years, the three-million-year-old Upper Missouri has been forever changed, dammed in nine places, stripped of much of its original vegetation, and hunted until many indigenous creatures—grizzly bears and buffalo among them—have disappeared. But despite the ravages of progress, this corridor is a haunting marvel.

Gathering force from melting snows in the Rocky Mountains east of the Continental Divide, three tumbl streams merge to create the Upper Missouri River, which th surges east across Montana's sprawling Great Plains. Six sta and 2,546 miles later, the Missouri joins the Mississippi at Louis, where against the current Lewis and Clark launch their 1805 expedition. Our party would go with the flo putting in at Fort Benton in Montana's heartland.

Here, next to docks where fur trappers, buffalo hunt Indians, and gold miners had made and lost fortunes in 1800s, we lashed waterproof river bags into eight canoes a pushed off into the wide, murky, fast-moving expanse. W white-water experts among us, we could keep an eye on ea other while our guide, Parch, and his son, Jake, motored ah in a pirogue, two canoes supporting a deck big enough to a hold Vicki the cook, Lonnie the second mate, camping g and coolers. Follow-the-leader was to be our routine for next week. Like ducklings scuttling after a dependable pare we would all pull into shore wherever we spotted the beach pirogue.

Hours of quiet paddling under a broiling sun in an e less blue sky takes some adjustment for the average 20 century tear-about. Life's pace suddenly downshifts from

*Peaceful banks provide campsites and picnic spots for paddlers. Above left: Lonesome sandstone buttes loom across the water fr tents set up on a grassy bend. Top right: Laundry dries under a canopy of cottonwoods. Above right: A canoe lineup at lunchti*




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*We passed only a handful of fellow campers on the water. Through the silence cattle mooed, beavers slapped their tails, prairie dogs chirped*

frenetic to drift. For a while Bill and I purposely slid alongside other canoes to meet the friends of friends, mostly New Englanders, making up our group. But before long this nautical musical chairs settled into random socializing as the canoes spread out, football fields of river between us. From a mere snatch of overheard conversation Bill and I could weave baroque fabrications about early life on the Missouri.

Our bus driver on the ride to Fort Benton, for instance, had mentioned that his Irish great-grandfather came to Montana to pan for gold. That would be the 1860s, I mused, so his parents had probably fled the potato blight. The story spun on as I dipped my paddle. No priceless nuggets turned up for the young man in the mountain streams so he took what work was available in the 1870s, cutting pine along the river to sell to the steamboats. (Boilers gobbled up 25 cords of wood a day, a cord being almost the size of a VW bug.) When a gang of Blackfeet, resentful of the white men's invasion, set fire to the woodhawker's stock of logs, he turned to cattle rustling. His son laid railroad tracks, the last spike driven in at Fort Benton in 1887. The next generation worked at the power plant at Great Falls. A family tree of imagined Montanans leafed out as we swept past the layered shale bluffs on a no-nonsense five-knots-an-hour current.

When we weren't inventing histories, Bill and I were squinting up at cliffs or into reeds where birdlife abounds. During the next seven days we saw herons, turkey vultures, osprey, grebes, belted kingfishers, swallows, yellow warblers, mergansers, and gulls. Perched imperiously on a crag overlooking the river, a bald eagle turned his head in nearly complete rotations. Then with a lift of wings he soared off, a chattering prairie dog in his sights, perhaps. One afternoon, a squadron of forty American white pelicans swooped across the river in maneuvers as precise as the Navy's Blue Angels.

At the campsite our group set up tents at respectful distances, aware of each other's low murmurings and drying towels. Bill and I tossed our soggy socks on a pungently perfumed sagebush, an ideal clothes rack, we thought, until we discovered it was a favorite hangout for ticks. As the sun sank into a purple and pink horizon, Vicki served up a mush of pasta and turkey which we ate sitting in plastic chairs around a fire. After twenty-some miles on the river every day, we wolfed down the daily fare of white bread, iceberg lettuce, mock mayonnaise, and processed cheese—food as fuel.

That first evening, with mugs of wine, we slide into lazy camaraderie, trading tales of our travels, families, work. By dying embers we lingered over shared bits and pieces of lives intimately if informally joined for a spell. Fish were jumping when Bill and I ambled back to our tent around ten. A deep voice and occasional laughter punctuated the night air. Later, under a gibbous moon, a lopsided silver ball with a dent pushed in at four o'clock, the coyotes sang.

The wind blew so fiercely into our faces (was it the n or day after?) that every stroke became a fight to move t canoe forward. It was hard to pay attention to the fam White Cliffs, described in 1805 by Meriwether Lewis exhibiting "a most romantic appearance." He explained t towering sculptures as the work of water that "has trick down the soft sand cliffs and woarn [sic] it into a thous grotesque figures. . . . " The parade of 200-foot forms look at one bend in the river, like carved ivory chessmen, and the next turn like elaborate drip castles, London's 16 century chimneys, toadstools, the Acropolis, the three w men, crumbling cathedrals, and rearing polar bears.

Whitecaps were beginning to crest, and soon rain pel the water in a barrage of tiny, angry pearls that made a l like the spit of deep frying fat. "But it never rains in M tana," insisted Gale, a dear friend and normally a fearless p dler with whom we cowered under tarps when the thun boomed across the baked pasturelands. Parch had told u get off the river and stay low when we saw lightning. A fe us huddled in the lee of questionable shelter, a gash in the v tical riverbank. These dry coulees can fill instantly in a r storm. Hours later and soaked to the marrow, we paddled i Beetle Bottom landing just as a mottled sky began to bright Shafts of brilliant warmth cheered our tent-pitching and d dripping shirts and shorts before sundown.

The high slumping banks of the river, known as Missouri River Breaks, began to level a bit as we inched way into flatter range country. Even though little remain the forts built here in the mid-1800s to defend river tra from hostile Indians, we wanted to see the empty site of Chardon trading post when we stopped at Judith Lan (named for William Clark's future wife) for fresh water. Pol among the anthills, Polly (a sharp-eyed biographer in midst) unearthed turquoise-and-white glass beads, which threaded on dental floss and tied around her neck.

Beads are still found in straight-lined caches in the where 150 years ago they fell through the cracks betw floorboards of trading posts long since disappeared. Nego tions with the Indians were primed with a specially concoc whiskey made of raw alcohol, tobacco juice, hot pepp molasses, and muddy water. Trading beaver pelts and buf hides for the pretty beads, the Indians were scornful of w men for making such poor bargains.

Slathered with sunblock, our burned arms begai look, nevertheless, like baked potato skins. For relief, we sw at lunchtime in water so infused with silt that three inc under the surface my hand disappeared. We could barely b ourselves against the relentless current—slippery bars of s cooling cans of beer, and laundry all escaped. Having s the shiny heads of a few snorkeling snakes while paddlin was reluctant to envision what was *(Continued on page .*

Some see dragons.

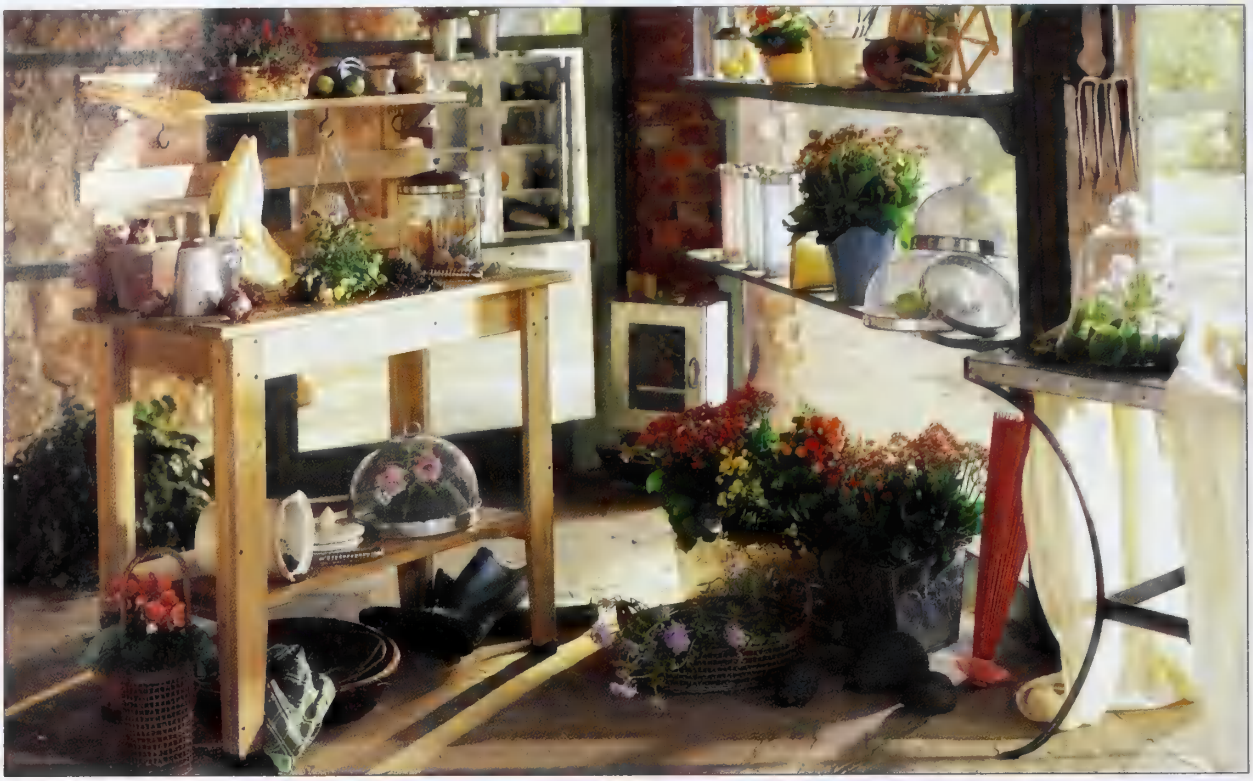
Some see islands.

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house beautiful
JULY 1998



# SUMMER THOUGHTS, LARGE AND SMALL

**hen our daughters were much younger,** we would travel California every summer to visit my wife's family. My her-in-law would rent a house on the ocean where all of could spend some carefree time together. They were happy imistic days, and as I strolled the Pacific shore I would am of building a lifetime retreat of our own where our ex- ded family could gather regularly.

Longtime readers of this page know we did just that. It is ost twenty years since we built a vacation house near the antic Ocean in Quogue, which has indeed become a center our family. This summer our daughters, Amy and Lauren, Amy's new husband, Adam, will be with us most week- s, and Jane's mother is coming for the month of July.

Fortunately we included many bedrooms and several sleep- lofts, a huge living room with an expandable dining table, three outdoor living areas: a breakfast deck that basks in morning sun, another deck for drinks before dinner, and nerous screened porch for informal suppers safe from the see-ums that can attack mercilessly on warm evenings.

No wonder the July issue is one of my perennial favorites. This July you will find a bounty of seasonal decorating stories—comfortable rooms, many done up in classic summer whites; a group of the newest botanical-print fabrics. Both our architecture stories are filled with ideas for leisure houses: one shows tents and cabins that make real the California dream of living outdoors; the other is a West Virginia mountain retreat built on a modest budget yet fulfilling every fantasy of its persistent owner.

To further stimulate *your* dreams of family living, leisure living, living with nature, you will find here the second segment of our continuing series on Houses for the Next Millennium. The four architectural teams House Beautiful commissioned to design the idea-packed projects in this issue are based in Virginia, Texas, Georgia, and Florida, and at least one scheme is sure to suggest an improvement in your life.

Whether this issue makes you think millennial thoughts or inspires you to consider one new slipcover, it comes to you with all our wishes for a happy summer.

Louis Oliver Gropp

EDITOR IN CHIEF




*Daniel Hale designed the painted double bookcase with perching birds and French-style chicken wire doors instead of glass. "The wire provides just enough screen so what's inside doesn't have to be neatly arranged," says Hale, who also created the living room's standing lamp and the tea table that looks traditional until you notice the treelike base. Rumpled cotton duck casually slipcovers the chairs.*

# COTTAGE INDUSTRY

*When Maryland artist Daniel Hale goes into the woodshop in his sunny white house to work on a new piece of fanciful furniture, his wife and children follow and they all build together*

By Christine Pittel
Photography by Jeff McNamara
Produced by Dara Caponigro







*Every face has a different expression and one is even upside-down on the drawers of a one-of-a-kind secretary (above left) with a matching chair. Above right: The lampshade is made from newsprint that has been painted, glued on wire, and then coated with polyurethane to give it some stiffness and shine. Ballerinas hold up the tray on the chaise. Below left: The dining room table in front of the footed cabinet splits into two consoles. A chandelier trimmed with tin an silver ball is suspended on a rope pulley so it can be lowered to light the candles. Below right: Daniel Hale loves the sound and the pendulum swing of clocks. This barrel-back grandfather version offers open shelves and a drawer.*





**eryone in this family** gravitates to e woodshop. Six-year-old Owen ns in after school and picks through scraps for just the right pieces to il onto his latest contraption. Eight-ar-old Lauren is constructing a cov-ed wagon, complete with a pioneer nily of paper dolls. Even four-year-l Tilly settles in on the floor with r own pile of projects. Working ht alongside is their dad, Daniel le, who builds the whimsical furni-e that fills their Maryland house d sells his pieces at galleries across e country. Wife and mother Chris-e Hale handles the business end of e operation and pitches in with the corative painting when she isn't gging in the vegetable garden or king Play-Doh from scratch.



"It's a great privilege to work at home," says Daniel, set-g down his saw for some tea and just-baked cookies. "With kids around me, I don't miss any part of their growing up." ross the quiet, tree-lined street, sailboats bob in the Sev-n River, and a wide wooden dock stretches into the clear ne water. "When we first moved here from Baltimore, we t like we were on vacation the whole time," he continues. he kids run barefoot all summer and go swimming every y." After two years of looking for a site, he and his wife were ving through an enclave of houses originally built as sum-r cottages when they spotted a for-sale sign going up and oved quickly to make the lot their own.

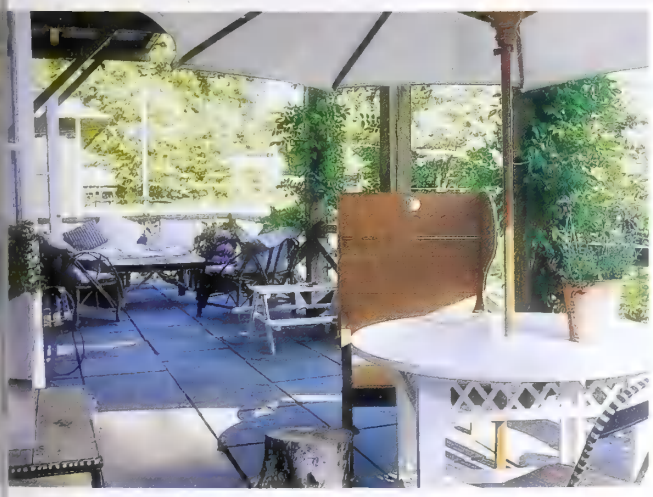
Hale, who had studied architecture in college, designed ersion of a classical Danish farmhouse with a wide over-nging roof and a silolike tower. "The houses we love tend to European, and we wanted plaster walls and stone floors," s Daniel. Adds Christine, "The Danish original also had a tched roof, but we had to draw the line somewhere." The odshop occupies the ground floor. French doors on the second or main floor open to a broad porch overlooking the water.

Simplicity is the decorating strategy in the home of this active young family. No one wanted to worry about tracked-in sand or children in wet bathing suits sprawled on the sofa, so floors have impervious finishes, and sturdy white cotton slipcovers can withstand any onslaught. There is an aesthetic reason for the simplicity too: Windows are bare of curtains that might block the river view. Plain white plaster walls provide a clean, airy shell that sets off the furniture, painted in pale ambiguous shades of gray, green, and blue.

The first furniture Hale ever made was for his sister's dollhouse. Then in high school he built and sold dozens of dollhouses with cupboards, tables, and chairs to scale. Obviously the playfulness was there from the beginning. Today a cabinet constructed around a neighbor's discarded window sports Doric columns with faces on the capitals and furthermore stands on two gold-painted bare feet. "The old glass gives it a nice ripple," says the designer. "My work is not retro, but it has a certain past."

He subverts the seriousness of classical cornices and swags in his work with primitive faces and figures. Birds and fish continually reappear. "They're such good creatures to carve," he explains. Some of the animals have human features, and vice versa. A tapered table leg shows each chip of the chisel. As he says, "I like to see the touch of the hand."

Daniel describes the decor as "comfortable upheaval." The furniture, in fact, is only temporary. Three times a year they hold an open house and sell nearly everything he has made. By now Christine is used to seeing her china cabinet walk out the door. "This house is our lab," explains Daniel. "The real joy for me is making something new."



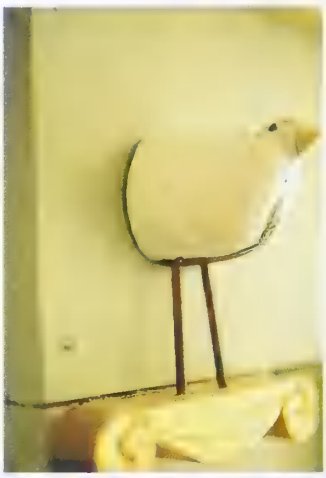


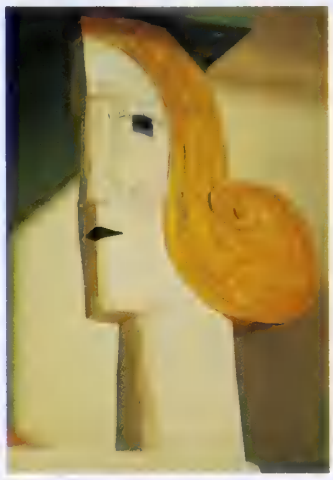
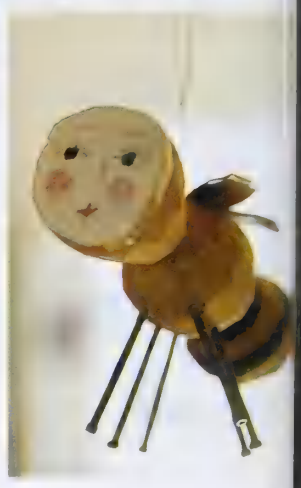


*The family eats outside on the porch (above left) during the summer. Bluestone pavers make it easy to hose down. Daniel Hale designed all the furniture, including the wing back chair (above center) which folds down into a game table. He built a playhouse for the kids (above right) in a corner of the vegetable garden. Top: Hale also made the lifeguard's chair for the dock. Hales heading home, from front to back: Tilly, Owen, Lauren, Christine, and Daniel.*





*The charm is in the details, clockwise, from top left: The mouth is a coin slot on Tilly's bank; medicine cabinet finial; table clock wearing shoes; grandfather clockface; busy bee; coiffed caryatid on the hallstand; a dove flies over a chandelier; bookcase bird. Below left: A crescent moon watches over Tilly. Below right: In Owen's room, crab pot buoys dangle over twin canopy beds. Opposite: The blue-painted frame sets off a vintage Marseilles bedspread.*






*"I've always loved big canopy beds," says Daniel Hale. "It's not even necessary to drape them with fabric. The bare aluminum rods are enough to give you a sense of enclosure. For our son, I did a male version in red-and-green painted pine which becomes a fort"*



# DECADE BY DECADE

*Thomas Pheasant thought he'd give the cottage in Georgetown two years, but he has made his country-in-the-city life so agreeable he stays on and on*

By Christopher Petkanas
Photography by Walter Smalling
Produced by Sarah Kaltman Cantor

**Having always lived in Washington, D.C., town houses** at a safe remove from nature, designer Thomas Pheasant fell cautiously in love eleven years ago with a turn-of-the-century gatekeeper's cottage and its romantically overgrown garden in the city's Georgetown area. With a stucco facade and canal-tiled roof, drab trim and brace-and-ledge doors, the house has a take-me-as-I-am ingenuousness that is hard to resist. Surely it would have made Beatrix Potter purr.

"Even though I was crazy about this humble little Italianate house, I thought I would keep it for two years and then move on," says Pheasant. "Little did I know that over a decade later I'd still be here—and so happy I'm planning an extension. I feel like I'm a hundred miles from town."

Sweet but not sugary, the house was originally part of the Hillandale estate, built by the Archibald family with a few drops of their Standard Oil fortune. In the 1970s the property was developed as a gated community (not as stereotypically sanitized as it sounds) of attached residences, with Pheasant's future home as the sales office. The building was "improved" with faux-Federal details and other inaccuracies to give it more of a Georgetown feel, but at least it escaped the bulldozer. "I was lucky," says Pheasant. "The cottage could as easily have been razed as saved. Of course, after I bought it everyone

***Seen from the entrance hall of Thomas Pheasant's Georgetown cottage is the mahogany Pedestal Chest (originally designed to store silver) from his new furniture collection, in the foreground. Bronze sculpture at left by Lisa Scheer. Fiberglass sculpture at right by Raphael Barrios. The dining room centers on a glass-topped table with a grid base in welded steel strapwork, also by Pheasant (but not in the collection). Stirred in with his own button-back Petit Salon Chairs are American ballroom chairs in fruitwood from about 1810.***



*Unable to find luxurious seating of the proper scale for his small living room, Thomas Pheasant designed it himself, using nubby cotton upholstery. The coral coffee table first intended to be used out of doors grew out of a job the designer did ten years ago in Florida, where he used the stone to clad walls. It stands on chunky sisal carpeting. The mirror frame, also by Pheasant, is of cut-and-split dowels painstakingly assembled to create a woven effect; finish is antique bronze. On an early-19th-century Pennsylvania gaming table in mahogany, walnut, and bird's-eye maple is Yves Klein's electric* Blue Venus.


LETAROVILLY

realized its value. Now it's listed as a historic building."

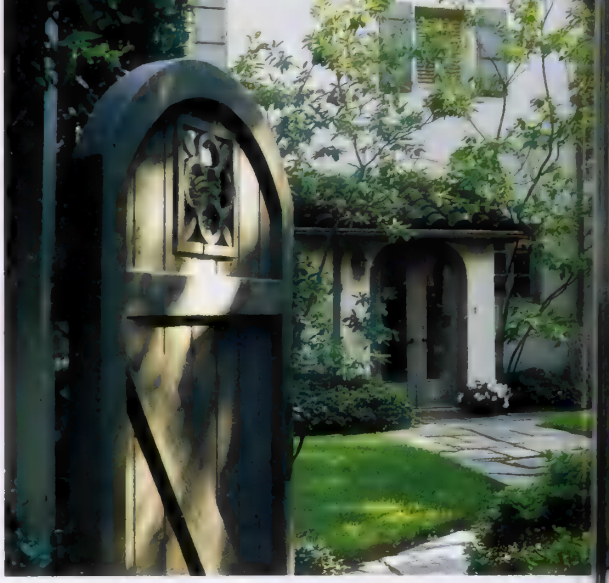
The Archibald mansion that the cottage had first served was boarded up when the designer began searching for clues to restore his new home, but that didn't stop him from finding a way in and borrowing inspiration. The narrow ceiling beams and elegantly restrained fireplace Pheasant added grew out of that forbidden visit. Walls were painted with Benjamin Moore's Wintercloud, a warm off-white without a trace of yellow. In keeping with the light Mediterranean flavor of the place, interior shutters with operable louvers were fitted over all the windows and French doors, eliminating the need for curtains. Floors are bleached oak. "Moldings" was obviously a dirty word.

"As always, I reacted to the bones of the place," says Pheasant. "I wanted to stay true to the style of the original structure, for the interior architecture to be a natural extension of the exterior. All my work is based on concepts of calm and simplicity, so this is a tranquil space that's easy to live in."

One reason Pheasant chose neutral, single-color backgrounds was to skirt any tension that might arise from mixing bold furnishings, such as four tomelike slabs of coral unevenly stacked into a coffee table, with equally bolds works of art, such as a cobalt blue torso by Yves Klein. Continuity was another reason: The designer wanted the transition from room to room to be as seamless as possible, as if the entire house were one contiguous space. Since practically all the upholstery is some stepped-down shade of white, furniture seems to float against the walls.

Still, for all his insistence on suitability, even Pheasant would have to admit that the plain face his cottage shows to the outside world is deliciously at odds with the sophistication of his new furniture designs within, which bridge the gap between contemporary design and antiques.

Pheasant's addition will ease the bottleneck in his kitchen, where six or seven guests may gather to watch him cook. "In ten years I could still be here," he says, "and I want those years to be comfortable."







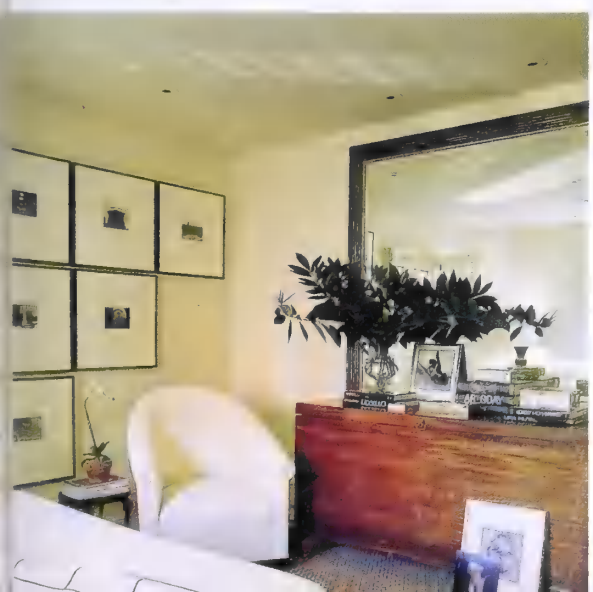
***Pheasantries, top row, left to right: The designer incorporated a motif found in the cottage's original front door into this new gate; Virginia magnolias and Japanese holly soften facade; the Monument Chest in blackened mahogany from the new Thomas Pheasant Collection, designed to hold sheet music, used here to cache mail in the entrance hall. Middle row: For guests and owner alike, the kitchen banquette is the best seat in the house; Pheasant's Lens Table in pear wood is based on a Fedral lyre-base console; wraparound bookcases were added in the guest room. Bottom row: Master bathroom has oak cabinets, laminate counters; Donghia chair and early-19th-century painted English blanket chest in the master bedroom; Pheasant escapes to read under the eaves of his second-floor terrace.***







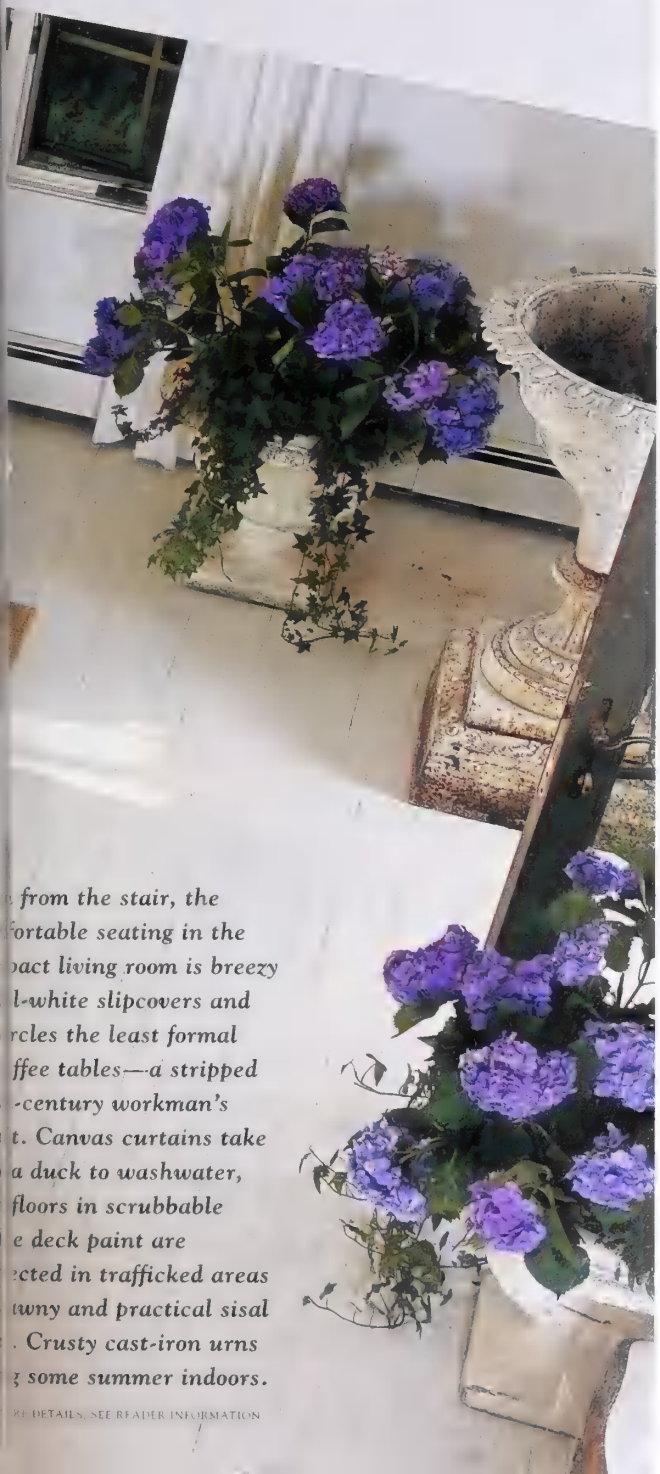












*from the stair, the ortable seating in the pact living room is breezy l-white slipcovers and rcles the least formal ffee tables—a stripped -century workman's t. Canvas curtains take a duck to washwater, floors in scrubbable e deck paint are cted in trafficked areas wny and practical sisal . Crusty cast-iron urns some summer indoors.*

E DETAILS, SEE READER INFORMATION

# CARTE BLANCHE

*The challenge: a strict budget of $40,000 to do a whole summer house, from painting to furniture to bed linens, in only ten weeks. Designer Steve Walsh's triumphant solution is shown here*

By Carol Prisant
Photography by Alec Hemer
Produced by Dara Caponigro

**Here's a fiendish final exam** for design-school students, an exam guaranteed to separate the decorators from the decorative. Take an undistinguished builder's house and allowing $40,000 for everything—that's decorative painting, fabrics, furniture, mattresses, towels, sheets, and carpets—turn it into a stylish, easy-to-maintain summer house. In ten weeks flat.

"Well," says designer Steve Walsh, who recently took just such a Design Aptitude and Grace-Under-Pressure Test, "it was actually fun. But a *tremendous* amount of work. And our biggest expense," he laughs, "turned out to be the messenger service. So much had to happen simultaneously." Luckily, he was able to keep other costs down by buying locally, in the vicinity of Amagansett, New York, to save on trucking and by having most of the work done by neighborhood artisans. Shopping virtually nonstop, he managed to capture prize morsels from flea markets and secondhand sources.

Fortunately, his client Paul Galluccio gave him not only a budget but blank checks and a credit card, so Walsh didn't require client approval to buy. This meant he never had to miss great but fleeting bargains. Still the designer was careful of "other people's money." For example, when Walsh decided he couldn't afford to rip out the upper kitchen beams—a hefty construction job—he went to Caldor, bought stacks of plates for $1 apiece, and hung a dazzling white-china frieze. A restaurant-supply metal island was another buy at $130; so was the canvas that curtains the kitchen from the adjacent dining space—it's from the neighborhood fabric store. And the dining room table itself was a thrift-shop find. Big bolts of white herringbone upholstery cotton—200 yards' worth—were snagged at a designer fabric outlet. Upstairs, Bed, Bath & Beyond's $9 sheets dress the beds so that all the four chamois-painted bedrooms blend like *caffè lattes* with vanilla whipped cream. The soft things are fresh bleachable white, and what isn't white (a few sisal rugs, some bedding) is deeply honey-soaked.

The client has awarded Walsh two more projects. So he hasn't just passed his exam, it seems. He's been promoted.





*A Greek fisherman's lamp illuminates a thrift-shop table (above and right) surrounded by secondhand Louis XV–style chairs. In the kitchen (below), ho-hum plastic laminate cabinet doors were replaced by painted beaded-board; shelves were added, and counters topped in faux-granite. When drawn, canvas curtains screen work space from guests.*







*ere are many places to sleep in this summer use (clockwise from above): The upstairs hall landing clever spot for a weekend spillover daybed. In a st room, a stripped-metal bed is energized by an antique lt. Too-white 1940s headboards were softened by a terscotch glaze, then upholstered; old-fashioned cheted French squares are quite new and cost $14; -on Italian reading lamps are playfully practical.*



# SEASIDE REFLECTIONS

*For an informal family Vicente Wolf uses mirrors, pale color, and soft fabrics to light up a rambling weekend house*

By Martin Filler
Photography by William Waldron
Produced by Dara Caponigro

**Asked by a young couple with two small children** to give year-round breeziness to their newly completed Shingle Style Revival retreat in the seaside hamlet of Sagaponack on the East End of Long Island, New York, interior designer Vicente Wolf took his cues from the owners' casual way of life and the building site a few thousand feet from the Atlantic Ocean.



While the contractor-built house was still under construction, Wolf suggested several changes, eliminating superfluous windows and reconfiguring an awkward entry hall. He gave further coherence to the big rambling house by adapting a sound strategy he often employs in small-space interiors. Sticking to a brief repertory of repeated elements—neutral colors, unpretentious materials, consistent scale, and painstaking details—Wolf knit the scheme together with natural linen, tawny jute matting, limed oak, gleaming mirror, frosted glass, and Asian objects which reappear in room after room. Thus the light-filled volumes of the house feel as expansive now as they did before they were furnished—a considerable feat given the fact that the living room can seat sixteen without crowding.

The immaculately tailored upholstery that is a Vicente Wolf hallmark sets up another recurring motif, and the complete absence of pattern puts extra emphasis on the finesse of craftsmanship, exposed without the camouflage of prints. Comfortable and calming, the rooms forgo all the fuss of country quaintness while providing the sense of well-being at the heart of all carefree getaways.





*Mirrors with wide wood frames by APF brighten an inner corner of the living room, hanging over linen-covered banquettes. Limed-oak tray atop sueded leather ottoman holds treasures Vicente Wolf found for the family on his travels. Oak-and-marble console by Wolf (inset, opposite) displays Khmer sandstone torso.*



*Amid the open, airy expanse of the living room, Herb Ritts's 1989 photo of Jack Nicholson as the Joker in Batman adds a graphic jolt. Minimal window treatments, pale upholstery, and jute matting create a calm aura cooled with glass accents including a baluster-base table in foreground and mirror in the dining room.*

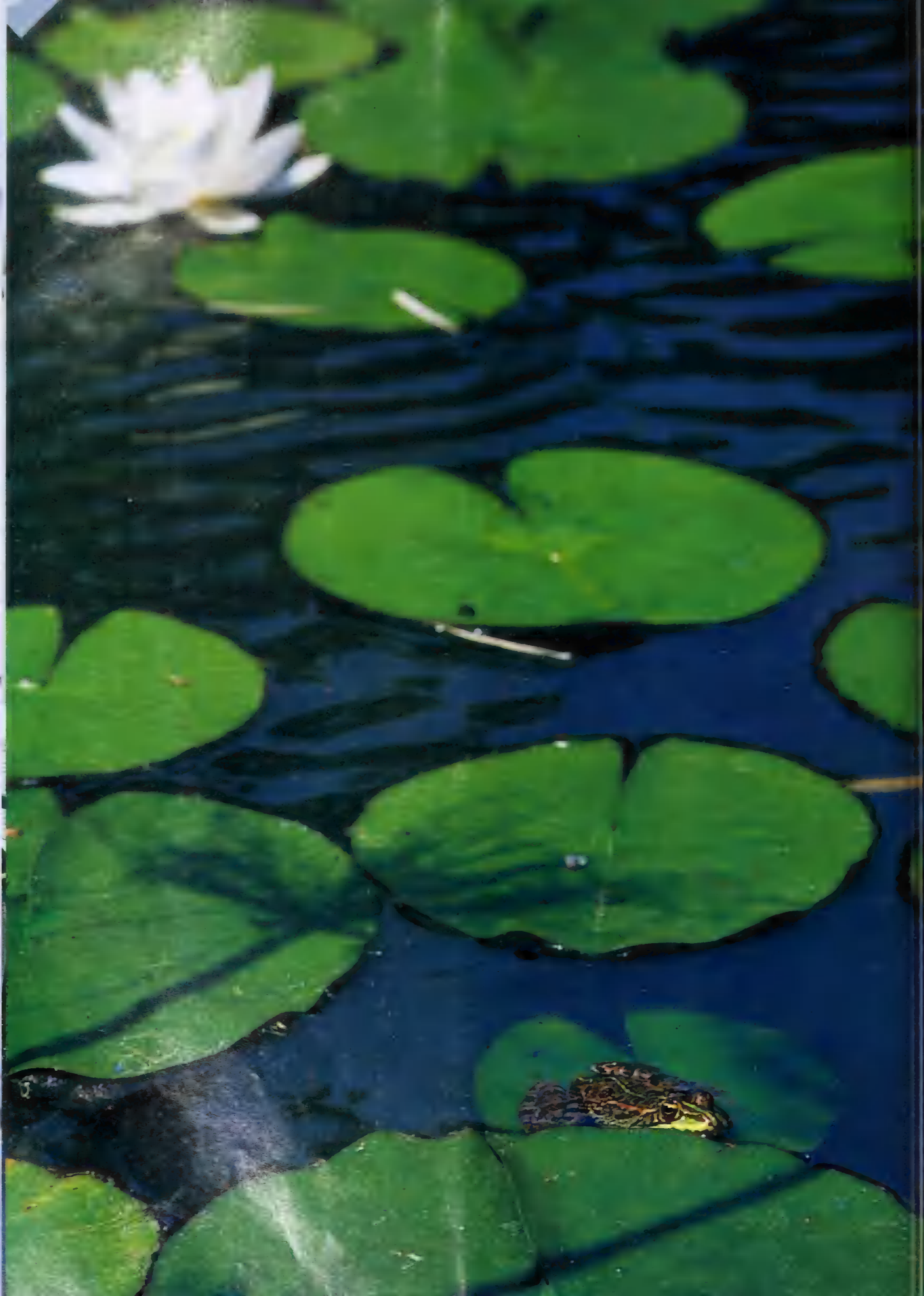


*Rooms facing south toward the sea are flooded with sunshine through windows given the most subtle of hangings. A mix of upholstered and cane-backed chairs surround a Vicente Wolf–designed dining table, a huge circle of limed oak supported by a four-pillar pedestal. In the master bedroom (opposite), an antique Venetian sofa invites lounging in style.*

FOR MORE DETAILS, SEE READER INFORMATION





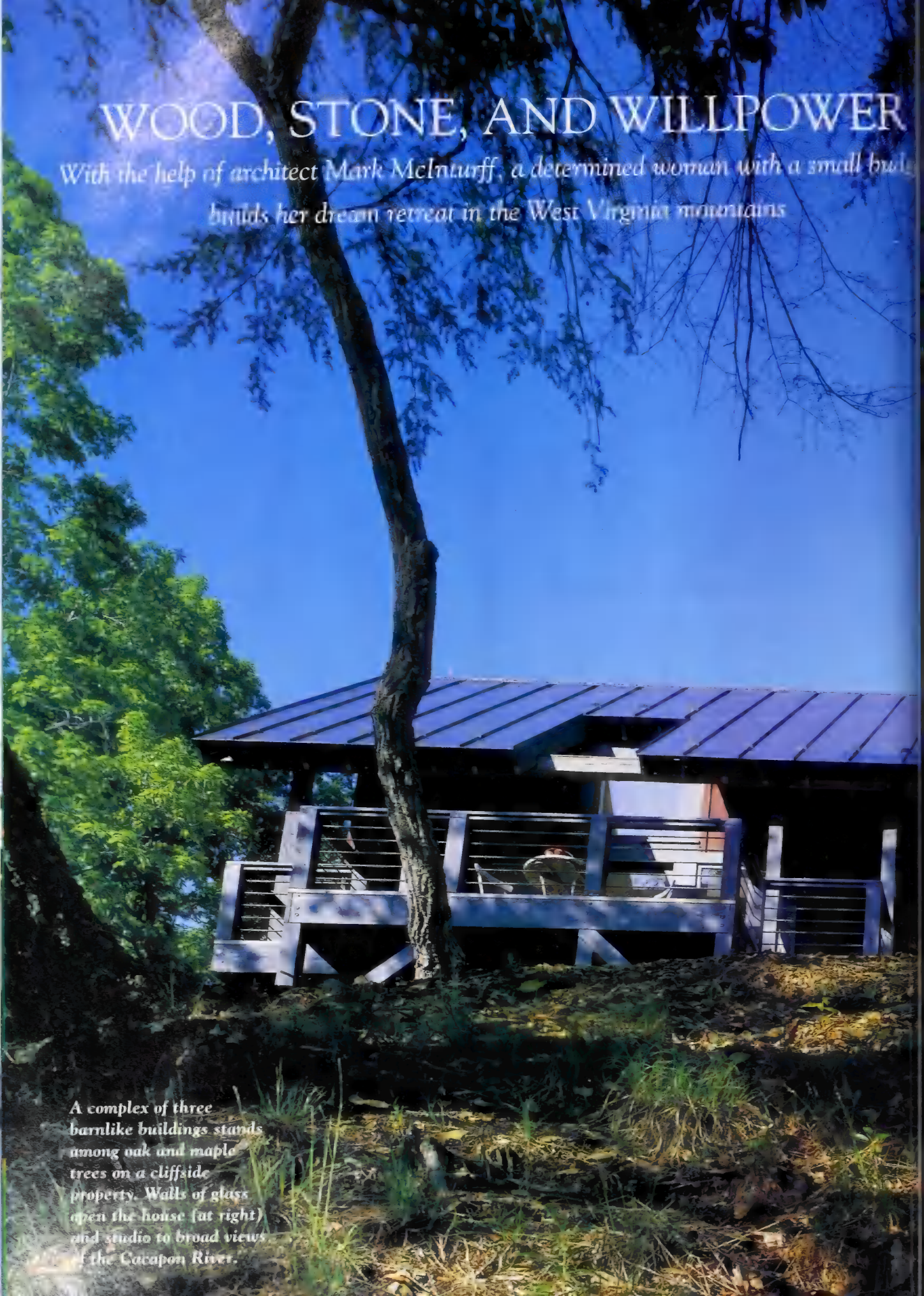




*lland roses border Daniela atori's driveway, providing mer-long color. Opposite, from eft: (1) Each year Muratori ges the plants in pots and ging baskets near house. (2) The chicken coop built from an abandoned uilding. (3) Rosa Gallica plicata' blooms in early ner. (4) A laurel-covered way frames the wattle crafted by a local farmer. Scirpoides alba towers over the of calla lilies and yellow nachia nummularia. (6) Each g a pink cistus bursts into and blooms until winter. (7) pale green blades of Acorus nus 'Variegatus' grow in the le of the pond. (8) Muratori Kevin and Kant. (9) A trail ue verbena runs between pond greenhouse.*

# WOOD, STONE, AND WILLPOWER

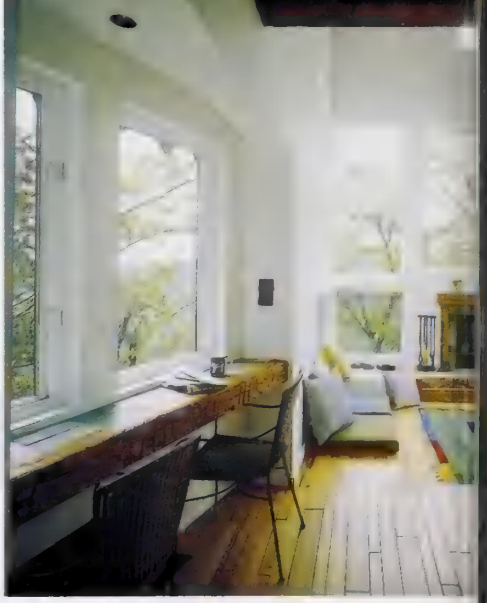
*With the help of architect Mark McInturff, a determined woman with a small budget builds her dream retreat in the West Virginia mountains*



**A complex of three barnlike buildings stands among oak and maple trees on a cliffside property. Walls of glass open the house (at right) and studio to broad views of the Cacapon River.**







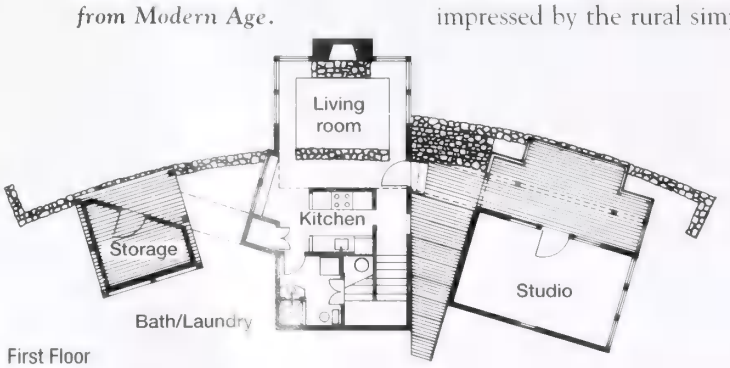
By Susan Zevon
Photography by
Robert Lautman

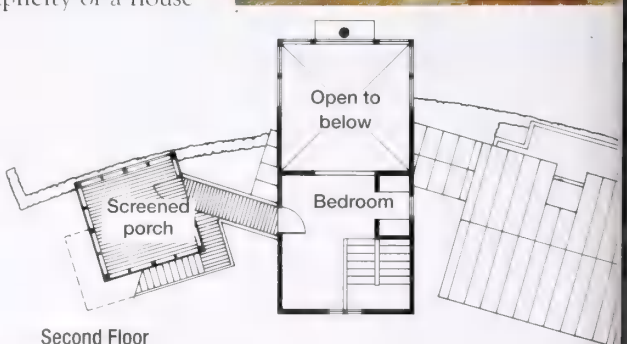
*Seen from a gravel driveway is the tower of porches (above and in plan, below right). A staircase leads to a breezeway between house and studio. Top right: Instead of a dining table, owner Jane Couch asked for a counter with a view toward the mountains and her bird feeders. Right: A staircase goes to the sleeping loft above the kitchen. Beams and posts were recycled from old barns. Opposite: Couch requested that the furnishings be kept very spare. Seating is provided by ledges softened by Dransfield and Ross cushions. Rug by Christopher Farr from Modern Age.*

**"Since I was a child** I have loved both the water and the mountains, but I ne dreamed I would have both," Jane Couch says. Her impossible dream came true on fi and-a-half almost unbuildable cliffside acres of West Virginia woodland with just enou of a flat area to hold a small house. The site suited her anyway, because a small house was all she could afford on her budget: Paying $33,000 for the land left her $127,000 for the building. But most of all the property appealed to her because it is perched in the mountains 350 feet above the Cacapon River just three hours from Washington, D.C., where she works as a computer systems programmer. Couch's private arboretum encompasses three zones: oaks and maples at the top, a virgin forest of ancient hemlocks below that, and a river ravine bordered by poplars. Couch and a friend have cut trails down the cliffside, furnishing her favorite vistas with benches and wind chimes.



Even before she found her land in 1991, Couch's imagination was working overtime. She made a series of models to perfect the three modest barnlike structures she envisioned. Finally, deed in hand and impressed by the rural simplicity of a house









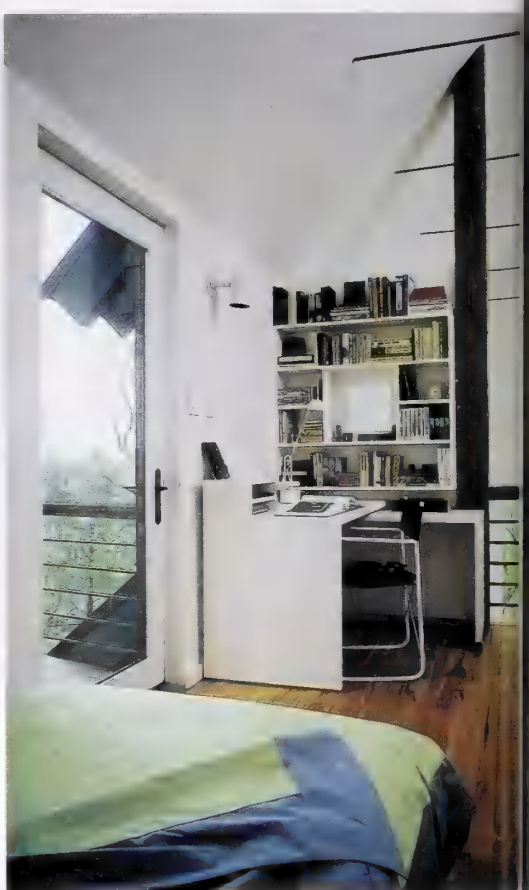
*A bridge connects the sleeping loft to a screened porch in the tower (above), which provides a pair of city-bred cats with a place to be outdoors without confronting the dangers on the ground. A roofed platform for bird watching tops the tower. Top right: In the downstairs bathroom, a terra-cotta sink. Right: A study in the corner of the sleeping loft. Opposite: View from a helicopter shows the placement of riverside buildings with their barnlike roofs of standing-seam metal.*

FOR MORE DETAILS
SEE READER INFORMATION

Mark McInturff had designed for a friend, s
met with the architect in his Bethesda, Ma
land, office. "When I stuffed my little oran
cardboard models into a black trash bag a
left my condominium to meet with Mark, I wondered what I was doing," she reca
McInturff knew just what she was doing. "The house is made of wood and stone bu
was built mostly with Jane's willpower," he says.

The project moved in stages over a three-year period as Couch took time out
consider design details. Construction finally started in June of 1994. At one point arc
tect McInturff had proposed doing only two buildings instead of three to cut costs, l
Couch held fast to her dream and got her trio of buildings—the two-story house pro
and a studio for art projects, which add up to 1,000 enclosed square feet, and the three-story tower of porches for bird-watching, star-gazing, and alfresco breakfasts. The structures rest partly on a high stone wall and partly on braced wooden stilts.

Even after three years, Couch marvels at her good fortune. She has condensed her workweek into four days and spends long weekends and almost all her vacation time in the mountains. "I love waking up here," she says. "Even when it's raining the rooms are bright. It is like living in the clouds."



*"The sleeping loft with its few small windows feels secure," Jane Couch says. "It is important to have a place where I can tuck myself away"*



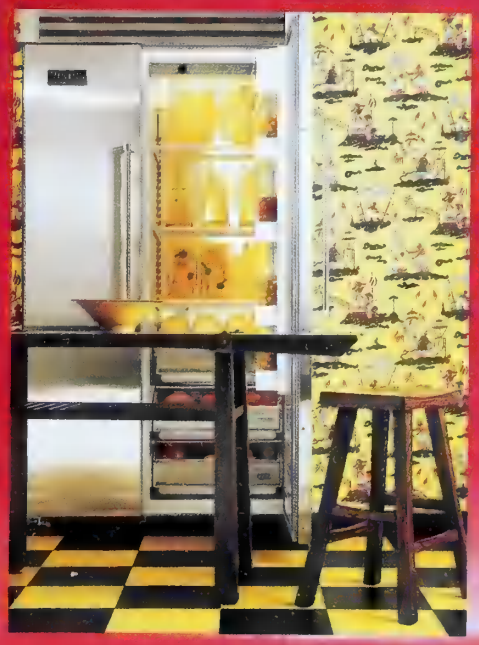
*All set for Moo Shu: Mottahedeh's lace-edged service plates topped with Puiforcat's Ombre de Chine dinnerware and Williams-Sonoma's chopstick bowls. Japanese etched glasses, Eastern Accent. Napkins and "chop-flatware," Pottery Barn. Vase by Michael Graves. Vintage George Nelson bubble lamp at Lin Weinberg. Minic's lacquered table. Cushions made from Andrew Martin's calligraphied burlap, through Kravet. Bernardaud's Saffron tea service with Villeroy & Boch's lidded teacup. Inset: Clarence House's Shanghai Deco wallpaper; Viking refrigerator filled with Bodum containers. Roche-Bobois's Shinto temple–style table; Lemon-hued bowl from Gordon Foster. Vinyl flooring, Amtico.*

FOR MORE DETAILS, SEE SOURCES AND INFORMATION

# ASIAN AFFAIRS

*Modern pared-down furniture, fabrics, and porcelain influenced by centuries-old Eastern designs look lively and fresh today. Chinese characters become abstract patterns when rhythmically repeated on fabrics; black lacquered tables and chairs are shapely silhouettes*

By Elizabeth Mayhew
Photography by Nebiolina Matura



*Read the writing on the wall, below: Backdrop of Clarence House's Mah Jongg reversible woven fabric. Roche-Bobois's tall Chinese desk unit is lacquered in blue. Ceramic vases and bowl at Intérieurs. Eric Brand's sleek side chair from Profiles. Baker modernizes a traditional Shinto scholar's table by adding a keyboard drawer. Royal blue Chinese trousseau trunk, ABC Carpet & Home. McGuire's silver-plated lamp with cloud motif. Eva Zeisel's white bisque bud vase at MoMA Design Store. Antique calligraphy brushes at William Lipton. Iris-blue ceramic cup from Gordon Foster. Vix Blue limestone flooring from Paris Ceramics.*



*Brunschwig & Fils' Chartwell Jaspé Grand Stripe wallpaper in leafy green (right). Karl Blossfeldt photogravure from Winter Works on Paper. Chair slipcovered in Clarence House's Sung Dynasty cotton. The black iron footstool legs mimic Chinese characters, Intérieurs. Milk glass vase, Pottery Barn. Red lacquered tray at Coconut Company. Green service plate and chopsticks from Felissimo. Dinner plate and lidded teacup by Christian Tortu at Takashimaya. Hand-cast bronze floor lamp from William Lipton. Maple and chrome Shinto-style side table from Brueton Studio. Tall black chest and sisal rug, ABC Carpet & Home. Chartreuse vase from Gordon Foster.*



# AH! WILDERNESS

*Living in informal plein-air settings has been a consuming American passion since the days of Davy Crockett. Three of today's weekend houses—one in California, one in Oregon, another in Connecticut—show how it can be done in style*



By Zahid Sardar  Produced by Jody Thompson-Kennedy

**Cicero, the philosopher, declared** that the pastoral life was an effective hedge against the creep of age. A good thing for us, because camping has long been the great American getaway, one that echoes the shaping, bonding experiences of our first settlers. The pioneer spirit is still everywhere, and nowhere more visibly than in the West, its mild winters making indoor-outdoor living enjoyable all year long.

In the San Francisco Bay area, where interior designer Jonathan Staub lives, early houses that derived from the gold prospectors' canvas tents may have helped trigger this unusual family vacation compound perched high on 240 mountainous acres in the wine country, an hour north of San Francisco. Staub, half Hawaiian on his mother's side, envisioned a ranch in the spirit of the island homes of Hana, Maui, as a place for family gatherings. A bachelor, the gregarious Staub likes spending time with his parents, his four siblings, their spouses, and his many nephews and nieces.

At first, Staub and architect Dirck Bass designed one large, many-roomed structure, but it didn't have the desired expansive look. "We wanted to spread out, engage with the land," Staub says. Serendipitously, when the family considered pitching tents for temporary shelter during construction—an alternative to trailers—the lightbulb went on: "We threw away our old drawings and decided to use tent-cabins on platforms as sleeping quarters permanently," he recalls.

These tents, set up along a ridge, have wood frames, re doors and windows, galvanized brackets, and polyester vin skins that last up to fifteen years. Nestled among the live oak they disappear from view until dusk, when their lantern glo becomes mesmerizing, linking them to the living spaces in th main house, a 1,400-square-foot wood-framed pavilion.

On a similar quest, Jeffrey Biben and Peggy Bosley, ma ried architects based in Claremont, California, chose to desig a wood-and-glass house on stilts where their far-flung e tended family could settle in together and commune wit nature. On a five-acre wooded site outside Eugene, Orego overlooking the Willamette River, they built a structu divided into two wings by a partially enclosed dining breez way. One wing is a large open living space with a mezzanin sleeping-loft, while the other is a bedroom suite for Biber parents, who visit annually from Australia. To better conne with the land, they built a separate guesthouse; Biben, Bosle and their daughter, Biben's brother and family, along wi their parents share a parklike setting that offers nature hik fishing, deer-watching, and privacy.

Meanwhile, in Connecticut, where harsher winte make tents or informal pavilions unfeasible, New York–bas architect Donato Savoie's clients commissioned a unique ou door pizza oven of brick and local stone that has becom nucleus for parties well into the fall.



*At night, Jonathan Staub's inviting tent-bedrooms become beacons in the unlit landscape. By day, shadows cast by surrounding live oaks play on the walls. An Adirondack chair from Willow Creek Woods faces a long view of the valley and on lucky nights is a prime seat for counting shooting stars. Opposite: From Jonathan Staub's favorite meadow he can look at the main house and pool. A path along the ridge leads to the tents. Staub has gone into business to produce Sweetwater Bungalows tents for sale.*

*Antiques and flea-market finds are recycled at Jonathan Staub's modern-day pioneer camp. Each tent in the compound contains personal memorabilia and offbe furniture (left) to give it the* Out of Africa *look Staub loves. His own tent (below) is fitted with windows originally used in buildings within the San Francisco Presidi Mosquito netting is his canopy. Overhead lantern is fueled by kerosene; two gues tents nearest the main house are the only ones electrified.*



*For a couple that weekends on a 55-acre wooded property east of the Connecticut River, New York–based Studio Morsu designed this cookout area made of local granite, bluestone, brick, and stucco. The Italian-style wood-burning pizza oven with a chimney, preparation counter (topped here with red peppers in carved wooden plates), and a grill (recessed above the wicker basket for tools) were made as part of the open dining terrace of a rustic house. "It is an expanded version of the outdoor barbecue," says Donato Savoie, who designed it with partner Antonio Morello. "It is used from late spring to late fall."*





*Architects Jeffrey Biben and Peggy Bosley's summer camp is affordably, comfortably rustic, clockwise from above: A satellite cottage is clad in corrugated galvanized metal. In the post-and-beam main house, the hearth in the Douglas fir–beamed living space with owner-designed Mission-style furniture doubles as a seat. The glazed main-house wall faces south; chimney and a bathroom are the only elements allowed to touch the ground. The curved tiled skylit shower has windows for deer-watching. The dining area opens to a view of the cottage. The Willamette River flows by.*











*The heavy timbers and corrugated metals oke the vernacular sheds of the area," says ffrey Biben. Peggy Bosley enjoys the way nlight defines the metal ribs of the shower terior. Biben hand-built the wood windows southern California. "We wanted a clean, fussy look," he says. Deciduous black ks, wild lilies, irises, and blackberries ovide summer-camp delights.*

MORE DETAILS, SEE READER INFORMATION

# FLORALS FOR TODAY

*After a decade of blushing unseen in the marketplace, flowered fabrics are thriving again*

By Christina B. Wilson
Photography by Nedjeljko Matura
Produced by Kathleen Mahoney

**Accurately detailed botanical-print designs** on solid-colored backgrounds are now being offered in high-style showrooms, including Clarence House, Osborne & Little, and Scalamandré. These latest florals, unlike the intricate, overlapping bouquets of traditional chintzes, are unglazed cottons with a painterly quality reminiscent of classic 17th- and 18th-century botanical renderings. In their bright palettes, the new florals concentrate on the individual flower and bring a graphic, contemporary, and informal look to familiar motifs.

Flowered curtains and upholstery are never totally absent from the scene, but there are always waves of decorating fashion. After the 1980s, a decade awash in floral chintzes, interior designers went to unpatterned minimalism. But flower power is coming back, and as in every renewal of fashion, its expression has changed. Murray Douglas, senior vice president of Brunschwig & Fils, welcomes the trend: "You can't lose touch with nature, especially if you live in the city—the reemergence of floral fabrics was inevitable."

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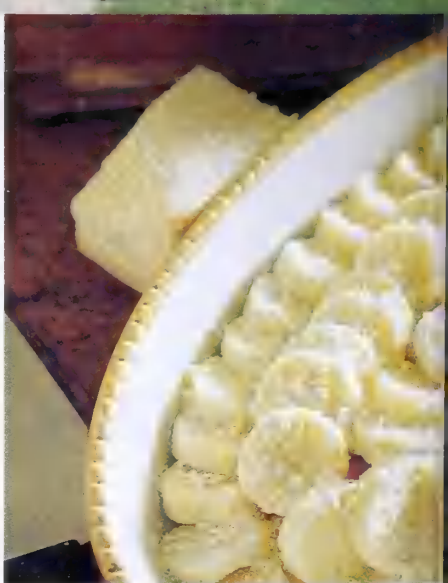

*New florals (framed by us) resemble works of art: Fountall by Osborne & Little (1), Waverly's Second Spring (2), Nieuw Amsterdam Tulp from Brunschwig & Fils (3), Scalamandré's Florentina (4), Les Orchidees from Clarence House (5), Manuel Canovas's May/Coton (6), Schumacher's Tulipiers (7), Meriana by Zimmer + Rohde (8), and Kravet's Marvella (9). All frames from Larson-Juhl.*

FOR MORE DETAILS, SEE READER INFORMATION

# UNDER THE SICILIAN SUN

*The Regaleali estate and cooking school celebrate the multicultural foods of Italy's most soulful island*

By Christopher Petkanas
Photography by Alexandre Bailhache



**In the great tradition of Sicilian self-sufficiency,** Regaleali—a 1,500-acre estate ninety minutes from Palermo—grows its own wheat for bread, olives for oil, and grapes for internationally respected wines. All of which nourishes both the aristocratic Tasca d'Almerita family, which has owned Regaleali since the 1830s, and students who attend the estate's cooking school. There, Anna Tasca Lanza teaches the intriguing multicultural dishes of Sicily with easy authority. "All those conquerors and wayfarers have made an imprint on Sicilian cuisine," Lanza writes in *The Heart of Sicily* (Clarkson N. Potter), referring to the many peoples who have coveted the island. "[But] the main element of Sicilian cooking has always been the sun. Its energy gives Sicilian food its richness and flavor."

The modern Sicilian table reaches back to the island's first rulers, the Greeks and Romans. *Macco*, a fava-bean sauce, is rooted in antiquity, when the Sicilian city of Siracusa was the culinary capital of the Mediterranean.













*Regaleali's vineyards and olive orchards (opposite) are seen from a student lodging at the cooking school. Clockwise from top left: The estate was first inhabited by Bronze Age settlers attracted to a spring that still trickles today at Case Grandi, the home of Anna Tasca Lanza's parents. In the making,* macco, *fava-bean sauce served with pasta and traditionally eaten on March 19 for the feast of San Giuseppe. The house cocktail of sparkling white wine and pomegranate juice. Stripping olive trees of their fruit with hand rakes. The entryway at Case Grandi. Mario Lo Menzo's gnocchi.*

*This page, clockwise from right: Hung in an outbuilding, fan-dried grapes will be pressed into wine carrying the Regaleali label. Sicilian pizza is topped with caciocavallo cheese. Molding quince paste, to be served with coffee. The table at Case Grandi set for a family feast. Pasta with fava-bean sauce. Opposite, clockwise from top left: Sheep are raised for meat, ricotta, pecorino. Regaleali's dairy. Pistachio-topped blancmange. Students visit cheese and vegetable stalls in nearby Vallelunga. Opposite bottom: Regaleali's celebrated vineyards.*

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION











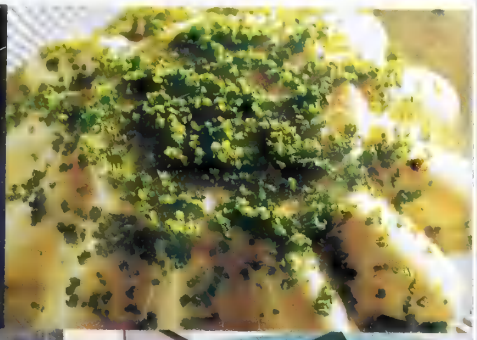
The Romans were followed around the year 800 by the Arabs, who exten the cultivation of citrus and introduced rice and sugarcane, which repla honey in the sweet-and-sour sauces still current in the Sicilian kitchen. Wh the Arabs are responsible for the island's addiction to sweets, they also c tributed its national dish, a pasta sauce of sardines, wild fennel, currants, p nuts, and saffron.

The Spanish brought the bell pepper and tomato after the Middle A and Napoleon, retreating from southern Italy, left behind a taste for foie g cognac, and for French chefs who knew how to use them. These chefs w addressed as *monsieur*, which in Neapolitan dialect was corrupted to *mo* Mario Lo Menzo, who teaches at Regaleali, is among the last of the *monzu*.

While Anna Lanza grew to love Lo Menzo's French-inflected fare, the cooking of Sicily's grandmothers that interests her most. She can still t you to meet women whose recipe for porcupine begins with wrapping dressed animal in cabbage leaves and tenderizing it under running water.













### GNOCCHI ALA ROMANA

*Recipes adapted from Anna Tasca Lanza's The World of Regaleali Cooking School*

**4 cups milk**
**1¾ cups semolina flour**
**4 egg yolks**
**Vegetable oil**
**½ cup butter**
**3 tablespoons grated Parmesan**

Heat milk to a boil in a heavy-bottomed saucepan over medium heat. Slowly add semolina, stirring constantly with a wooden spoon, until mixture is thick and smooth, about 10 minutes. Remove pan from heat. Stir for 1 minute. Stir in egg yolks one at a time until completely incorporated.

Lightly oil a cookie sheet. Pour dough on sheet and spread to a thickness of about ½ inch. Let rest until cool, about 1 hour. Cut into 3-inch-diameter rounds with a biscuit cutter. Heavily butter a 13½-by-8¾-inch baking dish. Place rounds overlapping in the baking dish. Continue process until all the rounds have been used. Dot top with remaining butter. Sprinkle with Parmesan. Bake in a preheated 375°F oven until a golden color crust forms. Let cool for 5 minutes before serving. Serves 6 to 8.

### PASTA WITH FAVA-BEAN SAUCE

**½ cup olive oil**
**1½ cups chopped onion**
**1 garlic clove, peeled and minced**
**1½ cups shelled fresh small fava beans (about 1½ pounds in the pod)**
**½ cup chopped fresh parsley**
**Salt**
**1 pound rigatoni**

Heat oil in a sauté pan over low heat. Add onions and garlic and cook, stirring frequently until soft, about 5 minutes. Add fava beans, half the parsley, and 1 cup water. Cover pan. Cook over medium heat until beans are tender, about 10 minutes. Remove pan from heat. Add salt to taste. Set aside.

Cook rigatoni according to package directions until al dente. Drain. Pour half the sauce into a large serving bowl. Add rigatoni and toss. Pour the remaining sauce on top. Sprinkle with remaining parsley. Serve immediately. Serves 4 as a main course.

### SICILIAN PIZZA

**¾ cup olive oil**
**2 medium onions, peeled and sliced**
**4 anchovy fillets, cut each into 4 pieces**
**1 recipe pizza dough, rolled out and placed on pan, recipe follows**
**¾ pound fresh mozzarella, grated**
**¼ pound Emmentaler, julienned**
**¼ pound Gouda, julienned**
**½ cup grated Parmesan**
**¼ cup grated pecorino or caciocavallo cheese**
**2 to 3 tablespoons dried oregano**
**¾ cup breadcrumbs**

Heat ½ cup oil in a sauté pan over medium heat. Add onions and sauté, stirring frequently until golden brown, about 15 to 20 minutes. Remove pan from heat. Set aside.

Place anchovy pieces on the dough in evenly spaced rows. Cover with mozzarella. Sprinkle on Emmentaler and Gouda. Spread onions on top. Mix Parmesan and pecorino cheeses together in a bowl. Sprinkle over onions. Sprinkle with oregano. Spread breadcrumbs evenly on top. Using the palms of your hands, press all the ingredients into the dough. Drizzle the remaining olive oil on top and cover with a kitchen towel. Place in a warm spot and allow dough to rise until double, about 45 minutes.

Bake pizza in a preheated 400°F oven until crust is browned underneath and the cheese has melted, about 40 to 50 minutes. Remove pizza from oven. Let pizza stand 15 minutes before cutting into squares. Serves 6 as a first course or 12 as a snack.

### PIZZA DOUGH

**2 cups all-purpose flour**
**1 cup semolina flour, preferably imported Italian**
**1 teaspoon salt**
**1 cake compressed yeast or 1 package dry yeast**
**1 cup warm water**
**1 egg**
**2 tablespoons butter, cut into ¼-inch dice**

Mix the flours in the center of a large bowl. Make a well in the center and add the salt, yeast, water, egg, and butter. Using a fork or your fingers, slowly draw the flour into the well until it has all been incorporated and the dough forms a ball. Place dough on a lightly floured work surface. The dough will be wet. Knead until smooth and elastic, about 15 minutes. Add additional flour if the dough becomes sticky.

Oil a 9-inch-by-12-inch baking sheet. Set aside. Lightly flour the dough and work surface. Roll out dough and shape it to fit the pan. Set aside.

### QUINCE PASTE

**4½ pounds ripe quinces, quartered and cored**
**3 lemons, scrubbed and sliced**
**About 5 cups sugar**
**¾ cup fresh lemon juice**
**Vegetable oil**

Place quince quarters and lemon slices large pot. Cover with water. Cook uncov over medium heat until tender when pie with a fork, about 30 minutes. Remove from heat. Drain. Discard lemon slices.

Pass quince quarters through a food m Weigh purée and place in a pan. Weigh about three-quarters as much sugar. Stir s into purée. Stir in lemon juice. Bring mix to a boil. Lower heat and simmer, stir constantly, until purée is very stiff and sh about ½ hour. Makes about 6 cups.

Lightly oil twelve ½-cup molds. Ev divide purée among molds. Cover w cheesecloth. Place molds in the sun to d or 5 days. If it is not possible to dry the p in the sun, leave it uncovered in a cool place, such as a breezy sunporch, for 1 w or until dry. Bring molds in at night.

When paste loses its tackiness and be to pull away from the sides of the m unmold on a cookie sheet. Leave uncov in a cool dry place for 1 day, or until Serves 12.

### BLANCMANGE

**½ cup plus 2 tablespoons cornstarch**
**1 quart milk**
**¾ cup sugar**
**Vegetable oil**
**½ cup chopped pistachios**

Whisk cornstarch and milk together saucepan until smooth. Whisk in su Place pan over low heat and bring to a whisking constantly. Boil for 1 min Remove pan from heat.

Lightly oil a 4-cup mold. Pour milk ture into mold. Place plastic wrap dir on top of the surface. Cool to room tem ature. Refrigerate until ready to serve move mold from refrigerator. Rem plastic. Unmold. Sprinkle pistachios on Serves 8.

### POMEGRANATE COCKTAIL

**1 pomegranate broken in half**
**1 bottle chilled champagne**

Remove seeds from pomegranate h with a small spoon. Reserve about 30 s Place remaining seeds in a ricer. Proces collect juice in a bowl. Discard solids.

Fill champagne flutes with about 1 t spoon juice. Add a few seeds to each Top with champagne. Serve immedi Makes about 10 cocktails. ■





# StarKist Garden Farfalle

❖ ❖ ❖ ❖ ❖ ❖

**2 (6oz.) cans StarKist Solid White or Chunk Light Tuna, drained and chunked**
**1/2 pound Barilla Farfalle (bowtie pasta)**
**2 tbsp. olive oil**
**1 cup sliced onions**
**1/4 pound sliced portabella mushrooms**
**2 tbsp. chopped fresh garlic**
**1 cup white wine**
**3 tbsp. chopped fresh thyme or 1 tbsp. dried**
**4 cups frozen carrot, broccoli, cauliflower mix, steamed**
**Salt and pepper to taste**
**1/2 cup grated Parmesan cheese**

Cook farfalle according to package directions; drain, rinse. In large skillet, heat olive oil over medium high heat; saute onions, mushrooms and garlic for 3-5 minutes. Add white wine and continue cooking 2 minutes. Add thyme, tuna, vegetables and mix gently. Add pasta and salt and pepper; heat 3-4 minutes. Serve with grated Parmesan cheese on the side.

*Number of servings: 6*

*Prep time: 15 minutes*



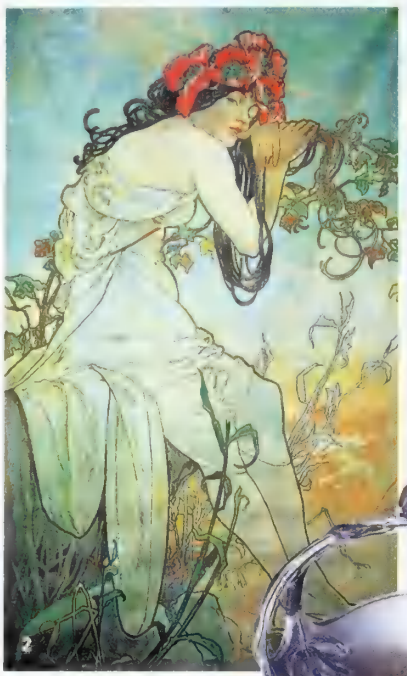



This recipe makes 6 servings, and 1 happy family.

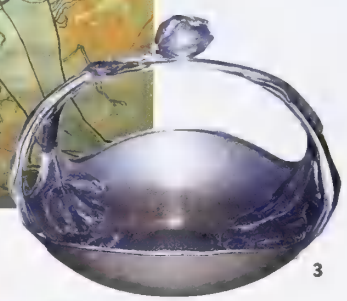
*Ralph and Terry Kovel tell you where it's from and what it's worth*



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***1. I was told my pink and yellow vase is Burmese glass and very valuable. Can you add anything more?***

***K.M., Albuquerque, NM***

During the 1880s, when two-colored glassware was stylish, Frederick Shirley of the Mt. Washington Glass Works in New Bedford, Massachusetts, developed an opaque version that shaded from salmon pink to lemon yellow. He named it Burmese (no connection to Burma) and had it patented in the United States and England. The glassware was sometimes shiny on the outside but usually had a satiny finish. A 20-inch vase like yours would sell for $1,200.

***2. I have two Art Nouveau–style cloth prints that measure 21½ by 35¾ inches. They were pinned to a screen at my grandparents' Minnesota house for at least 70 years.***

***S.S., Washington, D.C.***

In the early 1900s many rectangular fabric pieces were designed for pillow tops, screens, or window shades; the last had the dimensions of your pieces. The Art Nouveau women subjects were inspired by the works of the famous painter Alphonse Mucha and were often reproduced on fabrics of the period. Your cloth prints have very little value as antiques but they are quite attractive, giving them a decorative value of $500. They should be properly stretched and framed.

***3. My bowl, made of pewter or heavy tin, is 11½ inches in diameter. The handle is topped by a flower bud, and there are raised flowers inside the bowl. On the bottom it says "Kayserzinn, 4308." It belonged to my grandmother in the 1930s.***

***P.R.O., Perrysburg, OH***

Your bowl was made by the J.P. Keyser Sohn Manufacturing Company of Krefeld-Bochum, Germany. The word Kayserzinn means pewter in German, and that mark was used from about 1885 to 1910. A bowl identical to yours, by well-known German decorative art designer Karl Geyer, was shown in a 1978 museum exhibit featuring the best German pewter of the Art Nouveau period. Geyer's exceptional craftsmanship drives the price up to $1,500.

***4. We are curious about this little ceramic tea set with tray and lids of brass. The teapot is about 4½ inches tall. The pieces are marked "Gesetzlich Geschutzt."***

***L.M., Concord, OH***

Gesetzlich Geschutzt, the German phrase that means "legally patented or registered," was used between 1899 and World War II. The curved lily leaves and stylized purple flowers of your set are typical of the Art Nouveau style of the late 1890s. The metal lids, however, are very unusual, making your set worth $400.

***5. Is this small sideboard from the Arts and Crafts period? It is 36 inches high and 44 inches long. I bought it in 1952 for $15.***

***G.J.E Edisto Island, S***

Yes, your oak sideboard is in the late Arts and Crafts style and was probably made about 1915. A commercial adaptation of one of Gustav Stickley's famous pieces, it was produced to sell at a low price to the mass market. Today it would sell for more than 25 times what you paid for it—$400.

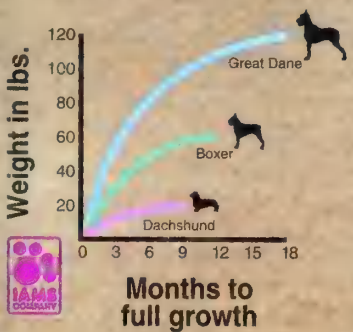
**To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

# Most puppy foods can't tell the difference between a Great Dane and a Chihuahua.



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** "Cottage Industry," page 82. **Duvet,** Jharia, $120; **European sham,** Jharia, $53; **flat sheet,** Miryoko, $125; **standard pillowcases,** $44/ea.—Designers Guild (M); for stores: 212-840-3100. **European shams,** Rickrack sheeting, #1338532 blue, $30/ea.—Chambers (R,MO); 800-334-9790.

**22 STYLE BEAT** *Page 22:* **1. Carmen lamp** by Orlando Diaz Azcuy, 24" h., $675—Boyd Lighting (T); 800-224-2693. **2. Asplund book support** by Thomas Eriksson, 7½" h. 8½" w., $46; **3. Alex MacDonald display shelves,** 71" h.,12" d., 35½" w., $650—Totem (R), 71 Franklin St., New York 10013; 212-925-5506. **4. Grid dinnerware,** dinner plate, $28; salad plate, $20; soup bowl, $22; 13" service plate, $100—Calvin Klein Home (R); for stores: 800-294-7978. **5. Seagrass armchair,** 26" w., 22" d. 41½" h., $500—Lexington Furniture (R); for stores: 800-LEX-INFO. **6. Gemini stacking sugar/cream set,** $60; **cup and saucer,** $46/pr; **filter coffeemaker,** $175—Mono Tabletop (R); for stores: 888-MONO-004. **7. Sofa** from Venice upholstery group in fabric #702-45Z12, 81" w., 37" d., 31" h., $2,800—Century (R); for stores: 800-852-5552.

*Page 24:* **1. Bowls** by Bo Jia, large, 7.5" dia., 3" h., $40; small, 6" dia., 2.5" h., $35—Middle Kingdom (M); for stores: 202-338-4910. **2. Cumulus pendant lamp** by Chad Jacobs, large, 14" h., 14" w., $90—Bone Simple Design (R); by appt.: 212-633-1987. **3. Charles Edwards coffee table,** 23"sq. 17" h., $1,110; **side table,** 18"sq. 25" h., **console table,** 30" w., 13" d., 32" h., $1,225, all by Mariette Himes Gomez—Gomez Associates (T), 506-504 E. 74 St., New York 10021; 212-288-6856. **4. Dish drainer,** 14" l., 7" h., $20—Authentics (R); for stores: 414-598-8977. **5. Metal canvas chair** by Giorgio Belloli, 30" h. 20" w. 23½" d., $300—Cap Sud (R), 50 Bond St., New York 10012; 212-260-9114. **6. Bud vase,** $35; **vase,** $70; **baby,** $22; **gourd,** $35, all from the Nelson group—Jonathan Adler (R); for stores: 212-463-8910. **7. Teapot,** 7" h., $110—Nick Munro, Ltd. (M); 011-44-1244-382-579. **8. Cee chair** by Kerry Joyce, 26¼" w., 30½" d., 24¼" h., $3,850—James Jennings Furniture (T); 213-655-7823.

*Page 26:* **1. Lattice planter,** #2113, fiberglass finish, 13" h., 21" dia., $408—Park Place (R), 2251 Wisconsin Ave. N.W., Washington, D.C. 20007; 202-342-6294. **2. Sunburst planter,** #2195, 12" h., 33½" w., $155—Hen-Feathers (T); 800-282-1910. **3. Scrolled jardiniere,** #A580, 19" h., 23½" w., $521—Janus et Cie (R); 800-24-JANUS. **4. Trough,** glazed, 8" h., 8" w., $59—The Urban Gardener (R); 800-998-7330. **5. Urn,** #S490334, 14½" h., 11½" w., $65/plus $10 shipping—Smith & Hawken (R); 800-776-3336. **6. Tall mortar urn,** composite, #DL-PL02, 16" h., 13" dia., $720—Holly Hunt, see above. **7. Oil jar,** #1220, 15½" h., 12" w., $485/plus $20 crating—Helie Robertson (R); 415-457-7083.

**34 HOUSES OF THE NEXT MILLENNIUM** *Architects: Pages 34, 35, 36, 38:* **William McDonough & Partners,** 410 E. Water St., Charlottesville, VA 22902; 804-979-1111. *Principals:* William McDonough, Chris Hays, Russell Perry. *Project directors:* Richard Price, John Easter. *Design Team:* Keith Scott, Allison Ewing, Byrna Dunn. *Pages 42–44:* **Carlos Jimenez Studio,** 1116 Willard St., Houston, TX 77006; 713-520-7248. *Principal:* Carlos Jimenez. *Team:* Chad Johnson, Karen Hyatt. *Pages 46, 48:* **Scogin Elam and Bray Architects,** 434 Marietta St. N.W., Atlanta, GA 30313; 404-525-6869. *Principals:* Mack Scogin, Merrill Elam, Lloyd Bray. *Team:* Denise Dumais, Jeff Atwood, Juan Du, Cecilia Tham, Dustin Linblad, Martha Henderson Bennett, Ned Frasier, Tim Harrison, David Yocum. *Pages 50, 52, 54:* **Arquitectonica** (renamed ARQ), 550 Brickell Ave., Suite 200, Miami, FL 33131; 305-372-1812. *Principals:* Bernardo Fort-Brescia, Laurinda Spear. *Project manager:* Juan Calvo. *Job captain:* Chad Oppenheim.

**58 ZEN MODERN** *Clockwise from top left:* **1. Silver mocha pot** with huon pine and coral finial by Peter Gertler, $4,500—Beaver Galleries (R); 81 Denison St., Deakin ACT 2600 Canberra, Australia; 011-61-2-6282-5294. **2. Long Yellow Fields with Whites** weaving of linen, wool and cotton by Sara Brennan, $7,500—Brown/Grotta Gallery (R); by appt.: 203-834-0623. **3. Figure with funnel head** bronze-patinated vase by Janet Prip, $3,200—Yaw Gallery (R), 550 N. Old Woodward Ave., Birmingham, MI 48009; 248-647-5470. **4. Ascension** blown glass boats housed in plate glass by Marc Petrovic, $6,400—Riley Hawk Galleries (R), 2026 Murray Hill Rd., Cleveland, OH 44106; 216-421-1445. **5. Large green vase** by Laura de Santillana, $6,000—Barry Friedman Ltd. (R), 32 E. 67 St., New York 10021; 212-794-8450. **6. Gold cuff bracelet** by Giampaolo Babetto, $16,000—Jewelers' Werk Galerie (R), 2000 Pennsylvania Ave. NW, Washington, DC 20006; 206-293-0249. **7. Purple glass-laced bowl** by František Vizner, $14,000–$16,000—Galerie Na Jánskem Vrsku (R); Na Jánskem Vrsku 15, Prague 1, 11800, Czech Republic; 011-420-2-24255694.

**60 GONE NATIVE** John Robshaw, 212-352-4242.

**67 WINING AND CLIMBING** Stonepine, 150 East Carmel Valley Rd., Carmel Valley, CA 93924. Phone: 408-659-2245; fax: 408-659-5160. Double occupancy rates, including a full American-style breakfast, begin at $350. **Chateau Julien Wine Estate,** 408-624-2600. **Bernardus,** 800-223-2533. **Galante Vineyards,** 800-GALANTE.

**74 THE POWER OF PORCHES** For information on the Porch Project, see the handbook *Preserving Strathcona's Architectural Heritage* by Bill Jeffries ($7, Canadian). *To order:* Simon Fraser University's City Program, Harbour Centre, 515 Hastings St. Vancouver, B.C., Canada V6B 5K3.

**82 COTTAGE INDUSTRY** *Pages 82 to 87: Designer:* **Daniel Hale,** 109 Severn River Rd., Severna Park, MD 21146; for showrooms: 410-544-4712.

**88 DECADE BY DECADE** *Pages 88 to 93: Designer:* **Thomas Pheasant,** Thomas Pheasant Inc., 1029 33 St. NW, Washington, DC 20007; 202-337-6596. *Dining room:* **Sculpture,** *Double Taper* by Lisa Scheer; **photographs,** *Untitled (Fig Leaf)* by Colby Caldwell—Hemphill Fine Arts (R), 1027 33 St. NW, Washington, DC 20007; 202-342-5610. **Mahogany pedestal chest; tufted back dining chairs,** The Thomas Pheasant Collection; **custom grid dining table**—Thomas Pheasant, see above. **Chair fabric,** Aberdeen creme #1318/01, Grey Watkins—Donghia (T); 202-479-2724. *Living room:* **Coffee table; mirror; upholstery**—custom by Thomas Pheasant, see above. **Sisal rug,** #V72 Aruba/Bark—Galleria Carpets & Rugs (T); 202-863-0106. **Japan tables**—Cynthia Reed, Ltd. (R), 3251 Prospect St. NW, Washington, DC 20007; 202-3 8737. *Kitchen:* **Table; banquette**—custom by Thomas Pheasant, see above. **Studio X c** #4811; **Saville cord fabric** #6425/09 on chair in Picadilly—Donghia, see above. **Print,** *U tled,* 1990 by Kiki Smith—Hemphill Fine Arts, see above. *Bathroom:* **Metal Geza table**—C thia Reed, Ltd., see above. *Staircase:* **Lens table**—The Thomas Pheasant Collection, see ab **Photographs,** *Thomas and Lisa Lyons* by Robert Mapplethorpe; **drawing** above table, *Buo* Steven Cushner—Hemphill Fine Arts, see above. *Bedroom:* **Mirror; bedding**—custon Thomas Pheasant, see above. **Photographs** *Rome (Male), Roma (Female), Firenza* by Ge Hemphill—Hemphill Fine Arts, see above. **Plato club chair** #2901; **chair fabric** Aberg creme #1318/01, Grey Watkins—Donghia, see above. *Entry:* Drawing, *Untitled* by Wes Mill Baumgartner Galleries (R), 406 7 St. NW, Washington, DC, 20004; 202-347-2211. **Monun chest** in black mahogany, The Thomas Pheasant Collection—Thomsas Pheasant, see ab *Guest bedroom:* **Bed and bedding**—custom by Thomas Pheasant, see above. **Library t** #FM178—John Boone, Inc. (T); 212-758-0012. *Balcony:* **Wood benches**—custom by The Pheasant, see above. **Stone pedestal**—Cynthia Reed, Ltd., see above.

**94 CARTE BLANCHE** *Pages 94 to 97: Designer:* **Steven Walsh,** Interior Design and Dec tion, 200 W. 16 St., #2D, New York 10011; 212-255-6280. *Living room:* **Sisal carpet**—Hamp Carpet (R), 480-11 Patchogue Holbrook Rd., Holbrook, NY 11741; 516-472-1400. **Floor lam** Artemide (R), 46 Greene St., New York 10013; 212-925-1588. *Dining room:* **Chairs; tru stone planters; iron stone vase and pitcher**—East Hampton Yard Sale (R), 66 Newton East Hampton, NY 11937; 516-324-7048. **Greek fisherman's lamp**—Alan Court and As (R), 57B Main St., East Hampton, NY 11937; 516-324-7497. *Landing:* **Quilt**—East Hamp Yard Sale, see above. **Floor lamp**—Artemide, see above. **Steel picture frames**—Pottery B (R); 800-922-5507. *Bedroom:* **Metal bed; mirror**—Pottery Barn, see above. **Desk lamp,** Ta Artemide, see above. **Metal stool; pine box; antique quilt**—East Hampton Yard Sale above. *Kitchen:* **Stove**—Viking (M); 888-845-4641. *Twin bedroom:* **Clip on lamp**—Arten see above. **Twin beds, bamboo table**—East Hampton Yard Sale, see above. **Glazing on bed** Stephen Aljiaw, Painting Studios; 516-329-6126.

**98 SEASIDE REFLECTIONS** *Page 98 to 103: Designer:* **Vicente Wolf Assoc.,** 333 W St., 10 Fl., New York 10018; 212-465-0590. *Living room:* **Mirrors**—A.P.F. (R,T), 172 E. 75 New York 10021; 212-988-1090. **Wicker chairs,** #046, mahogany stain—Bielecky Brothers, (T); 212-753-2355. **Fabric on wicker chairs,** Ondine #OR—Manuel Canovas, Inc. (T); 752-9588. **Leather on ottoman,** Mocha—Edelman (T); 212-751-3339. **Sofa fabric,** Text Beige #0980, Henry Calvin Fabrics—Donghia (T); 800-DONGHIA. **Rug,** Fjord, Herring natural Jute—Stark Carpet Corp. (T); 212-752-9000. **Dining chair,** #082—British K (R,T), 62 Greene St., New York 10012; 212-343-2299. **Glass coffee table,** Baluster—Jack L Larsen (T); 212-753-4488. **Shades,** Pompadour white—Manuel Canovas, see above. **lamp**—Artemide (R), 46 Greene St., New York 10012; 212-925-1588. **Wall sconces; tri ottoman; sofa,** custom—Vicente Wolf, see above. *Dining room:* **Dining table; chairs,** custo Vicente Wolf, see above. *Bedroom:* **Wall covering and upholstered chair,** Cambridge—SF Ahuja (R,T), 201 E. 56 St., New York 10022; 212-644-5910. **Pillows and comforter fabric,** #182, Jim Thompson—John Rosselli (T); 212-758-5357. **Fabric on antique sofa,** Teal—W gate Fabrics (T); 212-421-3142.

**110 WOOD, STONE, AND WILLPOWER** *Pages 110 to 115: Architects:* **McInturff Ar tects,** 4220 Leeward Pl., Bethesda, MD 20816; 301-229-3705. *Project architect:* **Mark McInt** see above. *Contractor:* **Mountaineer Construction,** Bruce Behrens; 304-822-5152. **House** 1,000 sq. ft. **Lot size:** 5 acres. *Structure type:* wood frame. *Exterior materials:* 10" board & ba **Roof,** metal-standing seam—Englert (M), **Wood doors and windows**—Craftline (M); 419- 3311. **Floors,** hickory. **Paint**—Benjamin Moore (M); 800-826-2623. **Lighting**—Lightolier 508-679-8131. **Fireplace**—Majestic (M); 800-525-1898. *Bedroom:* **Sheets**—Wamsutta (M); WAMSUTTA. *Living room:* **Rug,** Christopher Farr–Modern Age (R), 102 Wooster St., New 10012; 212-966-0669. **Throw pillows**—Dransfield and Ross (T); 212-741-7278.

**116 ASIAN STYLE** *Page 116 to 119: Red room:* **Patent leather wallcovering,** #HS-97 Wolf-Gordon, Inc.; 800-347-0550. **Rug,** Khotan Chinese, 5'3" x 12'5", $3,599; **red ban tray,** $275—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **P fabric,** Tang Hessian, Andrew Martin—Kravet (T); 212-421-6363. **Table,** custom—Minic

**CORRECTION**

The following Reader Information was inadvertently omitted from our June iss

**70 EVERY DOG HAS ITS DAY** *Pages 70 to 75: Designer:* **Elizabeth Speert,** Elizab Speert, Inc., 53 Barnard Ave., Watertown, MA 02172; 617-926-3725. *Living room:* **Stat Homes bench ottoman,** #5117—Baker Furniture Co. (M); 800-592-2537. **Slipcover bench, fabric on throw pillows,** #5170, color 101—Kravet (T); 800-645-9068. **Trim ottoman slipcover,** Passementerie Francesca, strawberry—Robert Allen (T); 508-339-91 **Trim on throw pillow,** #V156-003—Scalamandré (T); 800-932-4361. **Fabric on antic armchair,** Jubilee Rose, #F1313/01—Cowtan & Tout (T); 212-647-6900. **Sofa,** Berensor Decore Upholstering (T); 617-542-1180. **Fabric on sofa,** Karthika stripe, #33004 celadon—Clarence House (T); 212-752-2890. **Trim on sofa,** Passementerie Androme pale—Robert Allen; see above. **Lamp shade**—Blanche P. Field (T); 617-423-0714. *Dogho Plaque:* **Wall fabric,** #401402, Checkers, blue—Cowtan & Tout, see above. *Dining roo* **China,** Chiens Coutantes & Chiens D'Arrêt—Hermès (M); 800-441-4488. **Glasses,** $8; f ware—Pottery Barn (R); for stores: 800-922-5507. **Drapery fabric,** #668200.01, heather ( ted swiss—Brunschwig & Fils (T); 212-838-7878. **Trim on draperies,** Chambord c #0120L-0021—Stroheim & Romann (T); 718-706-7000. **Drapery fabricator**—Drape It ( 617-926-8864. **Fabric on chair cushions,** Karthika stripe, #33004/6, celadon—Clare House, see above. **Fabric on chair slipcovers,** Jubilee Rose, #F1313/01—Cowtan & Tout, above. *Bedroom:* **Drapery fabric,** #RC113-6, Garden of Allah—Rose Cumming Chintzes ( 212-758-0844. **Trim on draperies,** #90008.002—Brunschwig & Fils, see above. *Sitting roo* **Fabric on sofa,** leopard—Boussac of France (T); 212-421-0534. **Drapery fabric,** #78083 Chimera glazed chintz—Brunschwig & Fils, see above.

Continued from page 78

ling my kneecaps in the coffee-
ored river. "Too thick to drink, too
to plow," the local lament goes, yet
his mocha frappe we bathed nightly.

The homesteaders had to drink it.
y lugged cloudy buckets from the
r to wash clothes, irrigate crops, and
k. One afternoon we hiked to an
ndoned shack sitting alone in waves
corched grass. The kiln-hot air was
ost too dry to breathe. Bill's earlobes
ed, my lips were swollen from sun-
n. How could anyone survive the
ing summers here?

Not all did. Vicki, who often dou-
as bard and trailblazer, told us about
young couple and their two-year-old
lived in the two rooms we wandered
ugh. An iron bedstead supported a
se-chewed mattress, the rusted stove
pen-doored in the kitchen below
ves of tin cans with peeling labels.
child, so the story went, was bitten
rattlesnake in the corral that still
unds the green tar-papered shack,
oot cellar, and double-seated out-
se. When the toddler died, his par-
couldn't forgive each other so they
rated, the husband moving 200 yards
n the river. They never spoke again
somehow managed to turn the sod,
chickens, cut wood, and stave off
ne until they had proved-up on their
n of 320 acres, a five-year require-
t of the Homestead Act of 1909.
with spectacular views of the river,
pyramidal bluffs, and infinite prairie,
little house radiated desolation.

Perhaps because access to the river
nited and registration is required for
ping, we encountered only a hand-
f fellow campers on our 150 miles
he water. Through the silence cat-
mooed, beavers slapped their tails,
prairie dogs chirped in subterranean
ns. Without a sound otters slithered
Rocky Mountain big-horn sheep
ed into vertical cliffs, and mule deer
ously drank at the river's edge. From
footprints in the mud we suspected
gars were lurking out of sight.

Puffy pillows of pink, yellow,
et, and navy blue clouds would
up in the sky almost every evening.
nderstorms rumbled near or far
daily, but only once made a direct hit.

While muffled kettle drums rolled miles away, the sunset's last glow of peach evaporated. From the cocoon of our tent set up on an exposed flat, I could see Tricia and Phil, New Yorkers who love the outdoors, sitting side by side on a log to watch the soft bursts of light illuminating the inky distance. As the storm advanced, the lightning became defined—neon webs that crackled in delicate lines across the sky. The wind shifted and suddenly began to tear by us furiously, snapping poles, whipping flaps, and toppling all but tents designed for camping on Everest. Ferocious thunder followed the lightning until blinding laser bolts and wild, brain-shaking blasts exploded in unison. With our heads buried in sleeping bags and eyes closed tightly, we still saw every brilliant flash. When I dared peek out, a last white fork of lightning left its imprint on my retina.

On the seventh day we hauled our canoes out of the brown water for good. Sorry to leave each other's easy company on the river, we bumped along in a yellow school bus exchanging addresses on the long ride back to Fort Benton. Rough prairie fanned out, gnawed by wind and rain, and sliced by rivers now hidden to us in winding troughs. What used to be grazing grounds for migrating herds of buffalo is range so bare that in some areas it takes twenty acres of the meager grass to feed a single cow. Last year on a return trip from the river, Vicki told me, a sudden rainstorm washed slides of gumbo, the mucky clay mud, onto this road, making it impassable. The bus had to detour a hundred miles. What determination it still takes to make a living in this lonesome, unpredictable land. ■

## PLANNING YOUR PADDLE TRIP

For information on traveling in Montana, including the 15 outfitters servicing the Missouri River, call 800-VISIT-MT. In Fort Benton: Missouri River Outfitters (406-622-3295) and Montana River Expeditions (800-500-4538). For history, landscape, and lore read *Great Plains*, Ian Frazier; *Bad Land*, Jonathan Raban; *Montana's Missouri River*, R. C. Gildart.




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*Continued from page 65*

Ludington, de Forest changed the front entrance to allow space for an impressive walled motor court, circular in shape and paved in a handsome geometric pattern of black slate and tan sandstone. An arch in one wall reveals glimpses of an urn-shaped fountain overhung with native California live oak trees, their picturesque contortions heightened by judicious pruning. Around the fountain is an intimate brick-floored piazza circled by a little village of guest quarters and service buildings remodeled by de Forest.

He created vistas on all four sides of the house, but the 150-foot-long roofless pergola on the south is the most dramatic. Here a double row of twelve-foot-high square columns marches along the upper terrace. Severe in shape, they support nothing and were intended to suggest an ancient ruin.

Below the pergola, a long black reflecting pool sits at the bottom of a sharp slope. It had been planted with grass before de Forest terraced it into tiers where clipped hedges of bright green Japanese box (*Buxus mycrophylla japonica*) alternate with banks of silvery-green prostrate juniper. Throughout Val Verde, de Forest kept the landscape primarily green and gray-green, using Australian and South African plants as well as California natives.

Once you have seen these well-preserved gardens, you will recognize a de Forest garden anywhere. I proved it to myself while I was in Santa Barbara visiting an acquaintance who showed me his house, one that had belonged to Dame Judith Anderson. He said, "My architect tells me the garden was designed by someone important—I can't remember the name."

"Lockwood de Forest?" I ventured.

"Yes, that's it!"

Although much has changed on the front of the house, it is still almost invisible from the road, hidden behind a screen of trees and shrubs. The living room looks out through oversize windows onto a spacious circular patio from which cement paths lead away through dense foliage. It's quintessential de F est—an invented tableau. ■

*Cecile Shapiro, a frequent contributor to House Beautiful, spends six months the year in California.*

## LOCKWOOD DE FOREST GARDENS OPEN TO THE PUBI

**Val Verde,** in Montecito, Cali nia, is open to groups of 20 or mor appointment. For information, call 8 965-3639. **Casa del Herrero,** 1387 Valley Road, Montecito, Califor House (built 1925) and garden are o to individuals and groups by appo ment. Admission charged. Gard designed by Ralph Stevens and P Reidel, and later by Lockwood de est. For information, call 805-565-5 **Santa Barbara Botanic Garden,** 1 Mission Canyon Road, Santa Barb California. Meadow planting desig by Lockwood de Forest to highl mountain view. Admission charged information, call 805-682-4726.

## Reader Information

(T); 212-410-5500. **Service plates,** Lace Edge #S1705R, $100—Mottahedeh (R); for stores: 800-242-3050. **Dinner plates,** Ombre de Chine, $80/ea.; **dessert plates,** Ombre de Chine, $70/ea.—Lalique (R); for stores: 800-993-2580. **Bowl,** $49/set of 2—Williams-Sonoma (R,MO); for stores: 888-779-5173. **Chopsticks,** $24/pr.—Simon Pearce (R), 120 Wooster St., New York 10012; 212-334-2393. **Flatware,** $35/5-pc. place setting—Pottery Barn (R, MO); 800-922-5507. **Glasses,** from $32/ea.—Matsu (R), 259 Newbury St., Boston, MA; 617-266-9707. **Red lacquered plate,** $95; **red lacquered tea cups;** $65/ea.—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Vase,** designed by Michael Graves, $200—The Markuse Co. (M); 781-932-9444. **Tea/coffee pot,** Saffron, $146; **creamer,** Saffron, $66; **sugar,** Saffron, $94—Bernardaud (R); 800-448-8282. **Teacup with lid and saucer,** Plantation, $55/set—Villeroy & Boch (R); 800-VILLEROY. **Hanging lamp,** designed by George Nelson, $950—Lin Weinberg (R), 84 Wooster St., New York 10012; 212-219-3022. *Yellow Kitchen:* **Wallpaper,** Shanghai Deco, #9900/3-5A—Clarence House (T); 212-752-2890. **Refrigerator,** #VCSB480, 48" w, from $4,500—Viking (M); 888-845-4641. **Carafes,** #45065—Boda Nova (R); 800-621-5075. **Pitchers,** #1601, $16/ea.; **Storage containers,** #8650 and #8700, from $9—Bodum (R); 800-23-BODUM. **Console,** La Route du Thé collection, 32" h., 59" w., 16½" l., $2,450—Roche-Bobois USA (R); for stores: 800-972-8375. **Stool,** 31" h., 15" w., 12" d., $480—Adrien Linford (R), 927 Madison Ave., New York 10021; 212-628-4500. **Yellow bowl,** $175—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **Floor covering,** yellow vinyl, #D5717; black vinyl, #D522, from $7.50/sq. ft. installed—Amtico Int. (M); for stores: 800-268-4260. *Blue room:* **Fabric on wall,** Mah Jongg Bleu, #33650/6-1A, 54" w.—Clarence House, see above. **Blue lacquered secretary,** La Route du Thé collection, 63⅜" h., 41½" w., 22½" d., $5,195—Roche-Bobois USA, see above. **Ceramic vases** from $198—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Tiles,** Vix Blue limestone, 16"x 24", $22.74/ea.—Paris Ceramics (R); 888-845-3487. **Chair,** designed by Eric Brand, 37½" h., 18" w., 19" d.—Profiles (T); 212-689-6903. **Scholars table,** 68" l., 30" h., 26" d., $4,333—Baker Furniture (R); 616-361-7321. **Trunk,** $195—ABC Carpet & Home, see above. **Lamp,** Cloud #ML-1006, 30" h., 9" base dia.—McGuire (T); 800-662-4847. **Vase,** $12—The MoMA Design Store (R, MO), 44 W. 53 St., New York 10019; 800-793-3167. **Blue vase,** $55—Gordon Foster, see above. **Calligraphy brushes,** from $275—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. *Green Room:* **Wallpaper,** #1556.06/4, Chartwell Jaspé Grand Stripe, color: Leaf—Brunschwig & Fils (T); 212-838-7878. **Sisal rug,** 8"x10", $599—ABC Carpet & Home, see above. **Slipcover fabric,** Sung Dynasty #33652/4-2A—Clarence House, see above. **Slipcover seamster**—Monte Coleman; 212-463-0085. **Footstool,** $625—Intérieurs, see above. **Red lacquer tray,** $95—Coconut Company (R), 131 Greene St., New York 10012; 212-539-1940. **Service plate,** $25—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785. **Dinner plate,** $80; **teacup with lid,** both designed by Christian Tortu, $95—Takashimaya, see above. **Chest,** $995—ABC Carpet & Home, see above. **Floor lamp,** $2,700—William Lipton, see above. **Karl Blassfeldt photogravure,** $150—Winter Works on Paper (R), 26 W. 20 St., New York 10011; 212-352-9013. **Side table,** Shinto, designed by Stanley Jay Friedman—Br Industries (T); 212-838-1630. **Green vase,** $750—Gordon Foster, see above.

**120 AH! WILDERNESS** *Page 120:* **Tents**—Sweetwater Bungalows (M), PO Box Truckee, CA 96162; 530-587-0303. *Page 123: Designer:* **Studio Morsa,** 247 Centre St New York 10013; 212-226-4324. *Contractor:* General Construction; 212-925-3458. *Pa and 125: Architect:* **Biben + Bosley Architecture,** 353 E. Baseline Rd., Claremont, CA 909-624-8601. *Project coordinators:* **Greg Biben and Karen Biben.** *Structural engineer:* **Stinchcomb,** P.E.; 760-868-1746. *Contractor:* **Mitch Hutchinson;** 541-689-8268. *Site p tion:* **Bravado Construction,** PO Box 827, Pleasant Hill, OR 97455; 541-746-5554. *Livin* **Rug,** by Christopher Farr—Agnes Bourne Studios (T); 415-626-6883. **Blankets on w seats**—Pendleton Woolen Mills (M); 503-226-4801. **Lamps**—Ikea (R); 626-912-4532. **P and pillows**—Camps & Cottages (R), 2109 Virginia St., Berkeley, CA 94709; 510-54 **Fireplace,** Superior RD 4300—Craft Stove Center (R), 1875 W. 6, Eugene, OR 9740 485-0533. *Dining room:* **Enamelware**—CGS International (M); 800-777-0747. *Bathroom* American Olean—The Tile Store (R), 2750 W. 11, Eugene, OR 97402; 541-687-6445. **E Doors**—Mid-Valley Glass, 2630 W. 7, Eugene, OR 97402; 541-687-9112. **Floors**—Valu ber, 2180 Cross St., Eugene, OR 97402; 541-689-3805. **Paint,** White Regal AquaPearl 31 Benjamin Moore & Co. (M); 800-826-2623. **Lighting**—C. & S. Electric (R,T), S. Springfield, OR 97477; 541-741-2236.

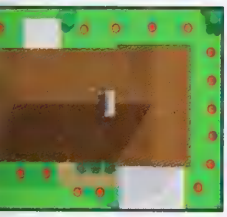
**126 FLORALS FOR TODAY** *Page 126 and 127:* **1. Fountall,** Wessex Collection #F1 32" repeat, 100% cotton—Osborne & Little (T); 212-751-3333. **2. Second Spring,** #6635( ural, 25¼" repeat, 100% cotton—Waverly (T); 800-423-5881. **Frame,** #493611, Eastlake, 18" l.—Larson Juhl (T); 800-438-5031. **3. Nieuw Amsterdam Tulp,** #79312.01/009, 34½" 100% cotton—Brunschwig & Fils (T); 212-838-7878. **Frame,** #436704, Nantucket, 11" l.—Larson Juhl, see above. **4. Florentina,** #16244-003, 26¼"repeat, 100% cotton—Scala (T); 212-980-3888. **5. Les Orchidees,** #33601, 37¾" repeat, 100% cotton—Clarence Ho 212-752-2890. **6. May/Cotton,** #11386/Blanc 99, 19½"repeat, 100% cotton—Manuel C (T); 212-752-9588. **Frame,** #229601, Kensington, 7" w., 11½" l.—Larson Juhl, see above. **7 iers,** #169140, white and apple, 36" repeat, 100% cotton—Schumacher (T); 212-213-8100. #789WG, Castillano, 21" w., 24" l.—Larson Juhl, see above. **Frame,** #229601, Kensingto 11½" l.—Larson Juhl, see above. **8. Meriana,** #7049.820, 25¼" repeat, 100% cotton—Zin Rhode (T); 212-758-5357. **Frame,** Reflections, #510CHR, ⅞" w.—Larson Juhl, see above. **vella,** 25½"repeat, 100% cotton——Kravet (T); 212-421-6363.

**128 UNDER THE SICILIAN SUN** *Page 128 to 131: For information about the Regaleali ng School:* Anna Tasca Lanza, viale Principessa Giovanna 9, 90149 Palermo, Italy; fax: 542-783. In the U.S.: Cuisine International, Attn.: Judy Ebrey, PO Box 25228, Dal 75225; 214-373-1161. *The Heart of Sicily* and *The Flavors of Sicily* are available from Clar Potter; to order: 800-ALLBOOK.

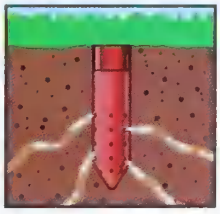
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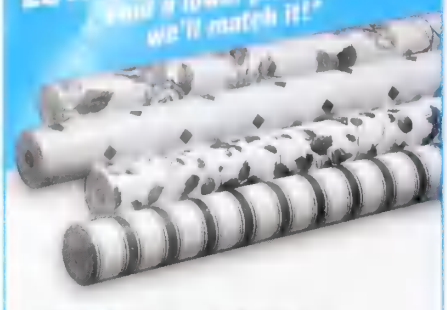
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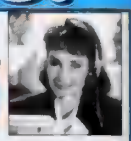
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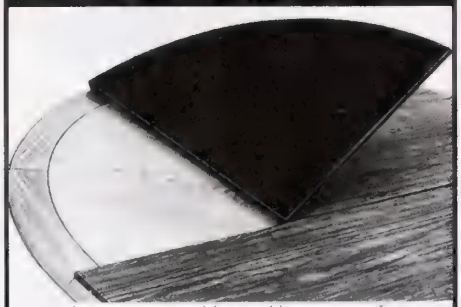
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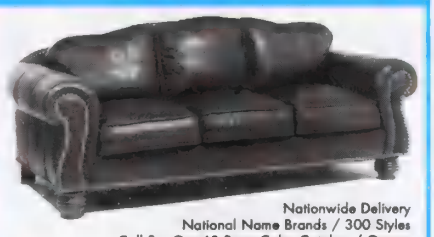

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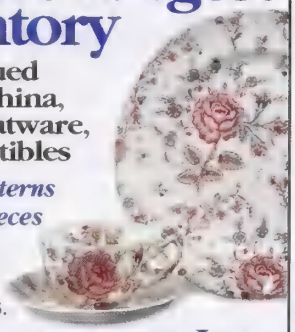

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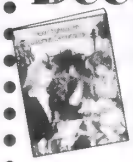
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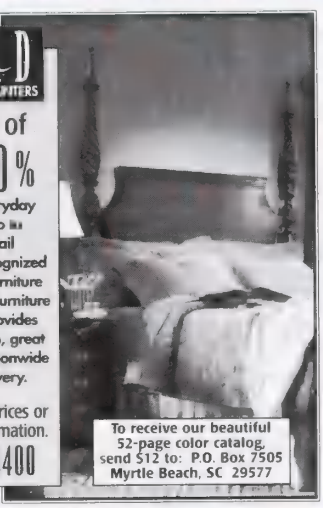
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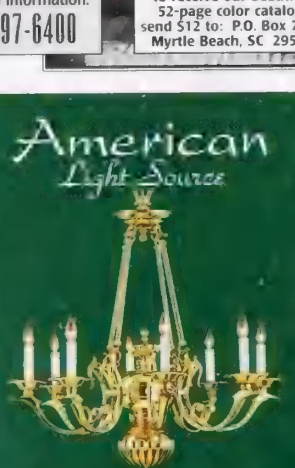
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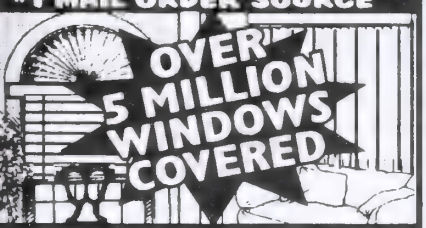
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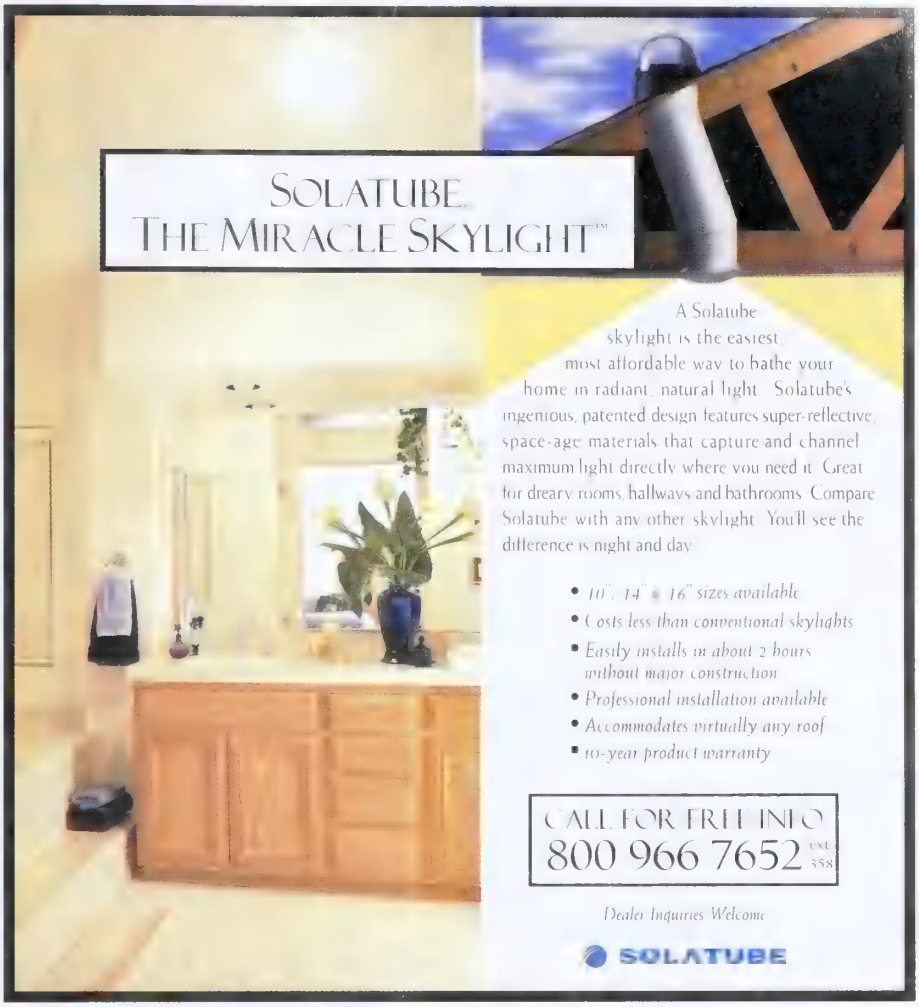



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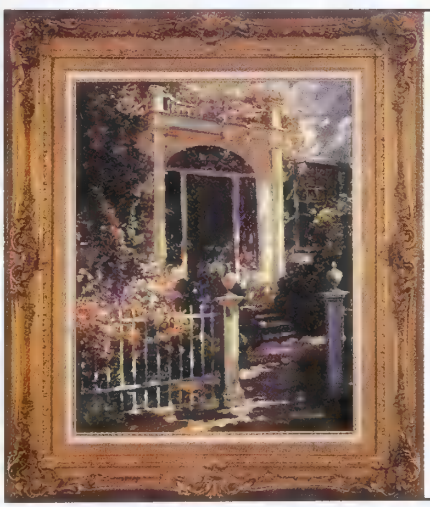
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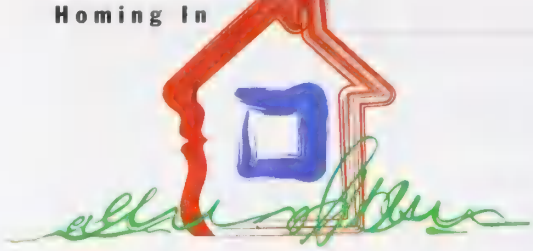
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# SUMMER FAMILIES

By Phyllis Theroux

**I grew up in a family** that devoted much of its creativity to entertaining each other. Almost every weekend my parents, aunts, and uncles bunched together to tell stories, play games, or simply talk—often about whoever had just been dumb enough to leave the room. And while I have sometimes wondered whether this perpetual house party really happened, I have only to look at the collage of old black-and-white photographs upon my wall to realize it was true.

There, in the upper left-hand corner, is a snapshot of my father and my Uncle Ed in a full-tilt fit of laughter. In the center, all the cousins are grouped together on the stairs for the annual Christmas portrait. Elsewhere we are riding tricycles, doing handstands, or hanging off the limbs of the oak tree outside the board-and-batten house where the whole extended family spent every summer.

In the winter months we were more of a loose-weave organization with separate lives and households. But in the summer, when all three families lived under one roof, the boundaries blurred and we became a tribe. It was a small portion of time—perhaps only ten years—that we were all together in such an intense way, but it was enough to forge a link that forty, fifty, even sixty years later, continues to hold firm.

The link was not our values, which were just as lofty and unrealistic as the next family's, but our humor. Humor was the family business, the product by which we knew ourselves best, and we told stories to generate it. Years later I can't remember what they were, other than funny, but I can still hear my father's high rapid-fire laugh riding above my uncle's deeper, almost sobbing sound—like a bow dragging itself across a cello. It never occurred to me that we would not always be together. But no family stays the same for very long.

The truth of this is reflected upon the surface of my refrigerator. It is covered with pictures of other people's families—tanned, healthy-looking groups in shorts and sneakers posed on porches, lawns, or sand dunes, with babies in arms, toddlers astride shoulders or wedged between their parents' knees—the kind of summer snapshots that are easily turned into Christmas cards.

I have come to depend upon these yearly updates, some of which have been sent to me for over thirty years by friends whose children I have tracked from baby pool to altar and ultimately onto Christmas cards of their own. And now I c play connect-the-dots, drawing mental lines between t wedding picture of a school friend's son, to the photo of h older brother who is holding up his infant daughter like chalice in the sunlight.

The photographs on my refrigerator door serve two pu poses in my life—to cover up the rust spots caused by a mo ture problem I cannot locate, and to remind me that we are connected, if not by blood than by affinity. Pictures of form between-mansion-pillars sport coat people alternate wi slightly disheveled back-porch groups, but they are all part the larger tribe of friends who feel like family and have, many ways, replaced it since my own family lives so far aw

But not long ago the tribe that I once knew was givi back to me. It happened on my birthday, which took place southern California where the majority of my cousins ha migrated from San Francisco. Miraculously, most of the came to the party. It was the first time since I was a teenag that so many of us had been in the same room.

We have aged, whitened, and gotten beaten up a bit life. Only one of us has stayed married to the same person. W have lost and gained fortunes, weight, and perspective. But I thought it was going to be an arthritic evening, with peop bound together more by appreciation for who we were th what we have become, I was quickly proven wrong. Famili are evolving organisms, always adding and subtracting fro themselves. But the DNA is constant and we had not be together for more than thirty minutes before the rhythm the summer tribe we once belonged to took hold.

The jokes flew along still-intact synapses. The old ve bal squash game that made outsiders feel like outside resumed, as if we had just laid down our rackets. I looke around the room and realized that I truly, deeply loved the people for many reasons, not the least of which was they h not forgotten the route to laughter. For the entire evening w were knee-deep in it.

A child is too young to know that laughing can be a act of courage, an antidote to despair, and when the soft, so bing sound of my uncle's voice came through my cousin throat, my own throat constricted. It was a sound I nev thought I'd hear again. A connection I wasn't even lookin for was made. ■

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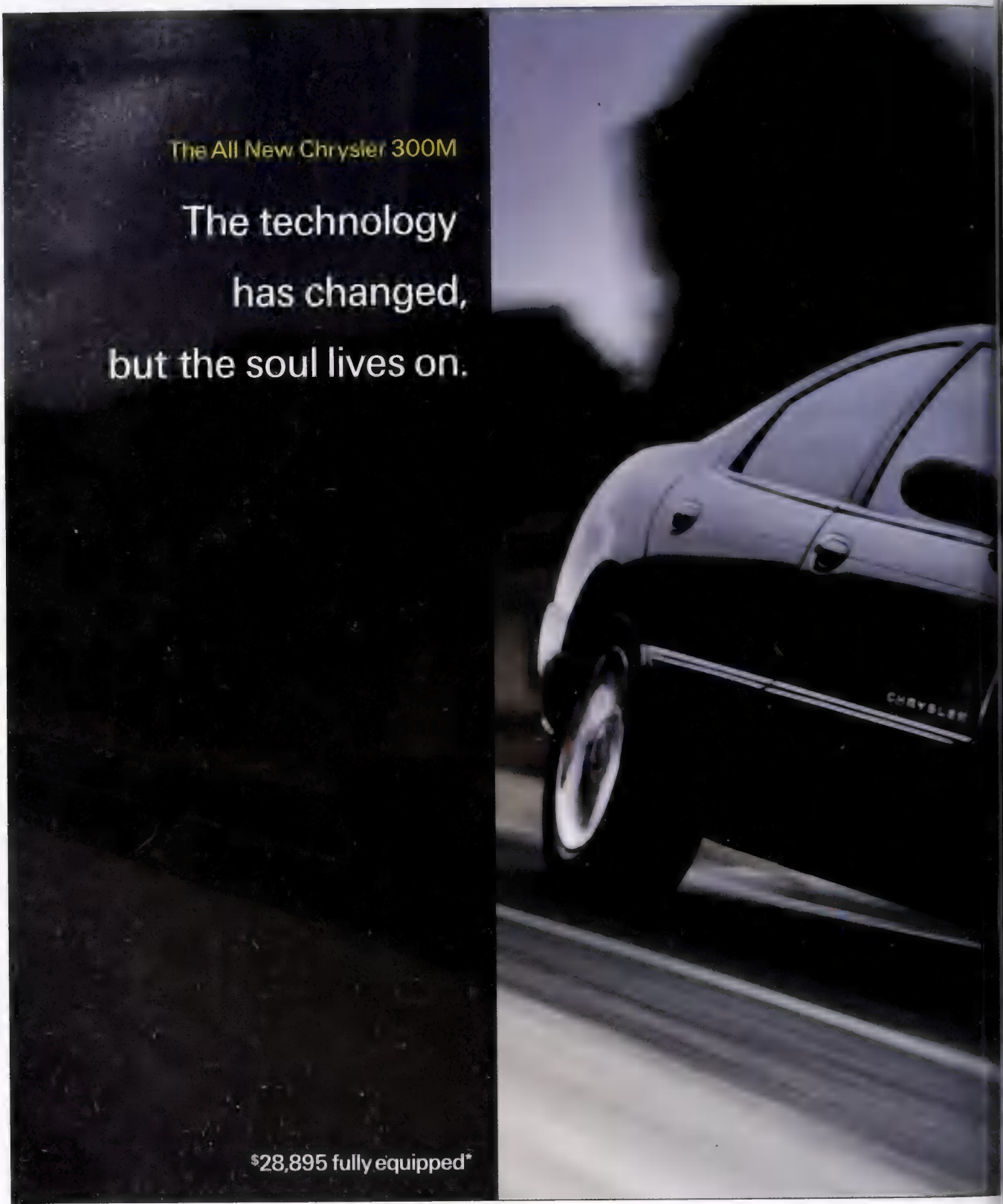
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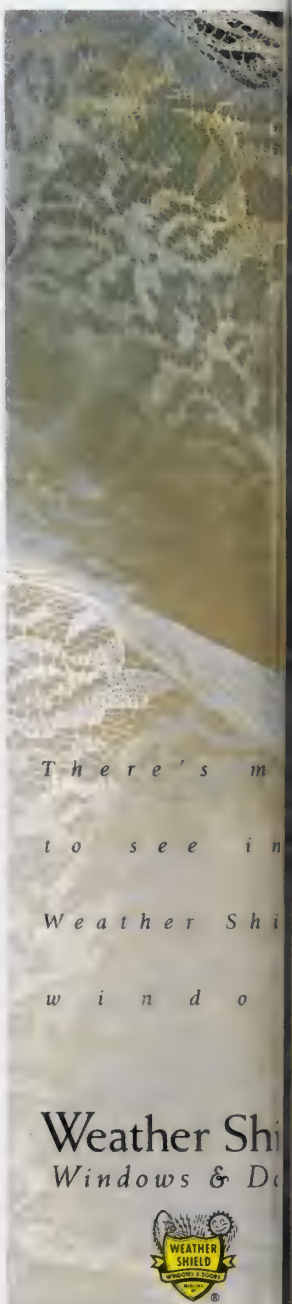
*that life, I want to make sure that what I feel and what I see reflects as*

*soon all will be* **new** *and yet*

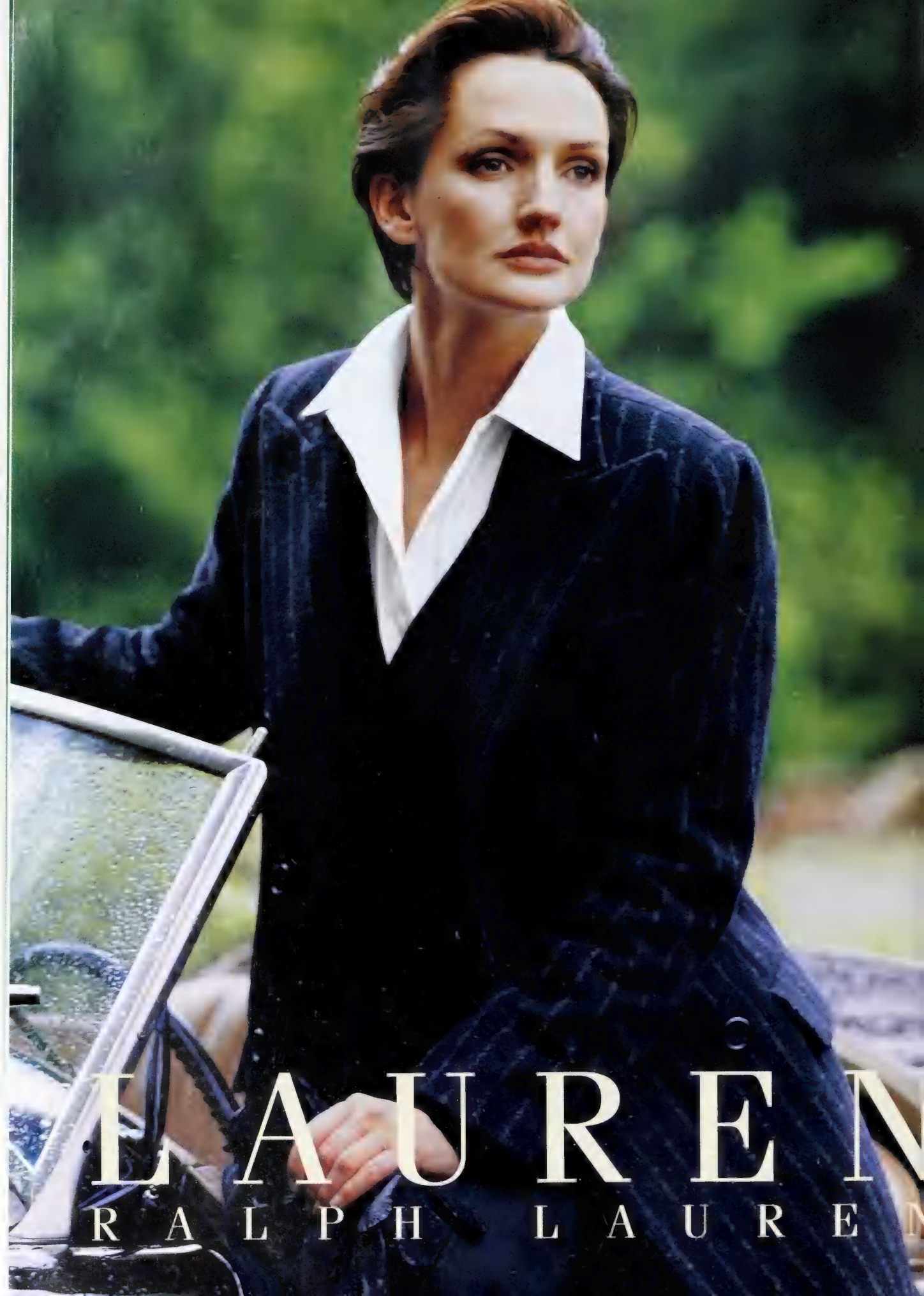
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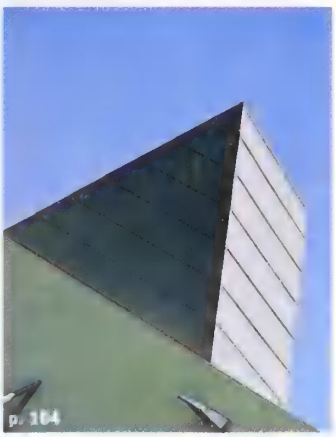
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**Thursday, August 13th**

**3:00 PM - Rich's**
**Gwinnett FurnitureShowroom,**
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**3360 Venture Parkway**
**Duluth, GA**

**7:00 PM - Rich's, Perimeter Mall**
**Furniture Showroom**
**4300 Ashford-Dunwoody Road**
**Atlanta, GA**

Lexington and *House Beautiful* invite you to attend a special preview of Lexington's Nautica Home Collection.In addition, a *House Beautiful* editor will present the newest trends in design. For more information, call Rich's Special Events Reservation Line at 770.913.5639. Please make sure to specify which store and event you would like to attend.

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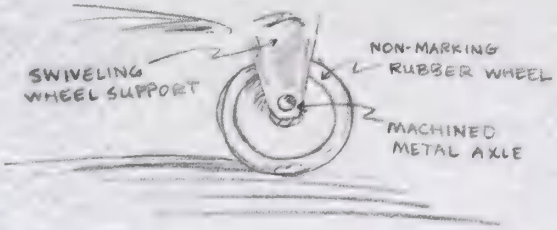
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# THE THREE GRACES

By Linda Moore Spencer

**My mother suffered from something she called lethargy** which, until a ninth-grade vocabulary lesson, I believed to be a medical diagnosis, chronic and very possibly contagious. I didn't mind her need for daily naps and took them as permission to slip out the back door and travel three short blocks to the house that to this day means home to me.

I would walk straight in, sing out a high-pitched "Yoo-hoo," and help myself to a butterscotch from the Limoges bowl on the polished mahogany drum table. Then I would tweak the nose of the translucent marble bust—a word I was not permitted to use in any other context—and ping the tinny strings of the miniature violin the cast-bronze boy held beneath his tiny chin.

"Well, isn't this the loveliest surprise!" My visits always met with a display of pleasure and astonishment by the ladies of that house. "Come in, come in and tell us your news, but first, see if we still have the Whitman Sampler, and Linda, dear, do help yourself." *Oh I could help myself and help myself there forever.*

We did this every day.

"Well, it's been twenty-five years," my news would be today, if I could travel back in time, enter that house, and resurrect the dead.

"Now has it really been that long?" Aunt Effie would say, amazed. She always liked large numbers: hundreds of boils, five husbands, three days in labor, 25 inches of snow. Th had to be a lot of something or it was not worth mentioni

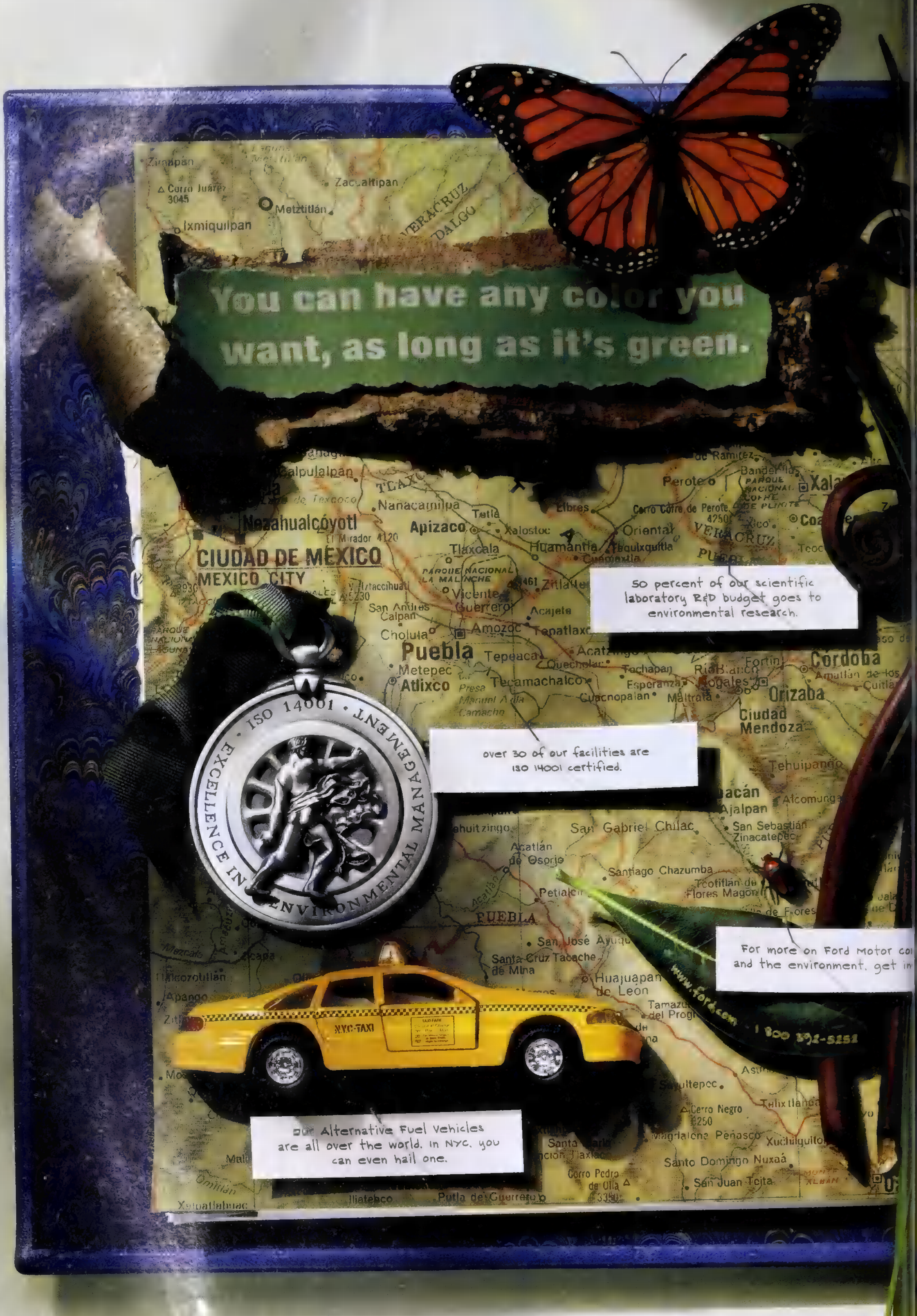
"My dear girl," she would say, "tell me all about you, a don't leave out a thing."

*Oh God, I would be in your debt for eternity if you co give me just the slow part of this afternoon to sit and talk with th tell them stories and ask questions and show the ones who care much what had become of me. And later, after all the talk done, if only my own two boys might run in, all red-cheeked wonderful, and I could look in those old faces when they saw sons for the first time.*

There were three sisters in my family who lived toget almost all their adult lives: my grandmother and my aunts, well, great-aunts technically; they were my fath aunts for more than twenty years before he passed them do to me. My father called them The Three Graces, though o one was christened Grace at birth.

Effie, the eldest, and the fairest certainly, married H——, a vice-president of the B. & O. Railroad, in 1910 they bought this house. Their only child, Mary Jane, die pneumonia at the age of eight. The cautionary tale always to me was that this little girl died because she had reckle washed her hair and gone to bed with a wet head. I have washed my hair after 4 P.M., not one time in my life, n mind the hair dryers that mate and multiply on closet she at my house.


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TO: ALL
FROM: FRANCISCO JAVIER BERTAUD

We just spent the morning building nesting cavities for ducks. And yesterday we planted wildflowers and a new species of cactus.

That may seem a little unusual for someone who works for a Ford assembly plant but you see, I'm the official biologist. Our facility in Cuautitlan, Mexico is home to lots of wild geese, falcons, lizards, and shrikes.

Our team of 15 people works full time to preserve and enhance the wetlands and wildlife in our 260-acre compound. A few feet from where our coworkers build F-series trucks, we're planting thousands of trees and the hummingbirds are laying eggs.

I have a nice job, don't you think?

FRANCISCO JAVIER BERTAUD

ENVIRONMENT





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*The ladies called things by their 1910 wedding-present sticker prices. The $400 sterling silver umbrella stand, the $50 gold-rimmed service plate*

Effie's husband died a year after Mary Jane, and Effie was to be a widow with the wherewithal to live in style for more than fifty years. My grandmother Irene married Maxwell M— after a courtship of a dozen years, and nine months later had a son. When this child, my father, was six months old, Max left town and my grandmother moved to Effie's. He would write to my father from time to time: "I'll be there on the Fourth of July with a bright red bicycle for you." Or "Be ready early Saturday. I'm going to take you to the circus and we will ride the elephants all over town." But Max never came.

I met him once when I was with my father. I must have been in high school. An old man, Max approached us on the street and introduced himself. He told us he was visiting town and a friend had pointed out my father. We talked for a while and then my father invited him to come to dinner and meet my mother and my sister and brothers. My mother made a big fancy dinner. We got all dressed up. Max never came.

Grace, the youngest sister, married too, but was divorced and lived for the rest of her life on alimony. Whatever these three women did, they did for a long time. I don't know what happened to Grace's marriage, but men were forever disappearing in that family. The women's own father had died around the time Grace was born, and their only brother, Homer, had gone off to Buffalo as a young man and sent a postcard home that said: "Don't wait dinner for me. Ha, ha," and no one ever heard from him again. The family was full of missing men.

Much later, just after Grace, the last one, died, my sister Eileen's husband, Andy, and my own husband, Seale, both decamped in the self-same sorry February. Andy left Eileen a note on the kitchen table to the effect that he should never have married, and he would spend the weekend away to give Eileen a chance to pack up and move. "P.S.," the note said. "There's no one else, if that's what you think." That wasn't what she thought and there *was* someone else. Then three weeks later Seale told me that, inspired by Andy's defection, he too had realized he no longer wanted to be anybody's husband.

And on that dreadful day it occurred to me to wonder, Did Eileen and I bear the curse of the Osborne women, carry in us the gene for sudden abandonment? These were not the lengthy, melodramatic separation sagas of our friends and acquaintances, but fast leave-takings in the middle of the night.

But if history was bent on being repetitious, Eileen and I outfoxed her, each remarrying in short order men who have stayed the course with fine good humor, who have fathered two sons each, and shared with us lives completely different from the ones the three sisters knew. (I smile sometimes remembering Aunt Effie's prediction that I would grow up and marry a doctor or a lawyer, for so I did, one of each.)

It seems to me that after all the men had died or gon away for good, the three sisters were left with lifetimes to kee house at Effie's, to remember whatever they pleased, to pa along their stories with beneficent embellishments.

The men they told about were quite remarkable, large than life, with accomplishments most stunning. Real hu bands might have just read the paper, smoked cigars, coughe in the morning, been bigoted and boring in the usual way But not the men who got away. Effie's Fred, we were told, w the inventor of the cow catcher on the front of locomotive "You won't find that in any history book," she said, as proo Max accosted Harry Truman, the President for mercy sake in Grand Central Station, and kissed him on both cheek And Max once crossed the continent by train, claiming t have lost his wallet in Philadelphia, making the whole trip o the generosity of twenty different strangers.

I often go back to that house in my mind, walk into the qui vestibule and over to the tiny alcove and pick up the tel phone. "Number, please?" The operator still speaks throug her nose. "2199R," I say. An aunt somewhere sings ou "2199R, PLEASE, if you don't mind."

I walk into the parlor. There behind the horsehair sof sat at the age of four and disassembled Pall Mall cigarettes, a entire carton, pack by pack. Mentally, I rub the rich brow shreds on my fingertips again and smell the strong, sweet sce of my three old relatives, smokers all. To this day, I get a swe rush of feeling on entering a ladies room in some ancient th ater or shabby, once-posh hotel and catching that scent of pe fume and cigarettes. I don't recall being scolded when I w discovered beside my small mountain of tobacco on th antique Persian rug.

I turn on the TV. Howdy Doody. Sid Caesar. Milt Berle. Turn it off. Tiptoe across the room on cat's feet in de erence to the $1,000 Chinese bowl. The ladies called things their 1910 wedding-present sticker prices. The $400 sterli silver umbrella stand, the $50 gold-rimmed service plates. Th three sisters had grown up poor; their widowed mother ran boarding house. They valued fine things.

Go upstairs. That's the best. Burrow between the dres and housecoats, the mink stoles with head and eyes and clav all tightly crammed into this closet where I hid a hundr times, my Aunt Effie feigning complete apoplexy every tir she found me.

I slept with my grandmother on the nights that I stay over. I lay sleepy, verging on sedated, warming up the smoo cold sheets under the yellow light of the metal lamp clipped the headboard of the bed, while she pushed an overlarge b lock with a serious click: an old precaution against robbers a sleepwalking sisters and her own particular ghosts.

We lay together in the darkness there.



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*We wanted to bring back the sisters and set them in their navy rayon dresses, pearls, red lipstick, rouged and powdered cheeks, on the velvet so*

"Someday you will grow up and meet a man you think the sun rises and sets upon, and he will let you down as sure as you were born," she says to my drowsy, eight-year-old bewilderment; yet still, the words are there to be called back today, one more piece of this puzzle I have been working on for fifty years.

"Well, never mind," she says, and pats my hand and sighs. "It was a wise man who invented the bed." And so I go wool-gathering to sleep, with images of men and women and children standing upright, fast asleep, until the day of the bed's invention.

The attic in that house was forbidden territory. The reasons given: missing floor boards, steep stairs, loose wires, wobbly railings, and ancient window panes. And in season, wasps and bees, and once a squirrel. The sisters could pull out five or six good reasons for any order they gave. It made the orders interesting, if sometimes top-heavy.

My sister and I took the prohibitions mainly to mean our grandmother and aunts were interested in our safety, and we often climbed those stairs anyway. Eileen believed that Effie's husband, Fred, who died in 1920, walked the attic rooms at night. I was convinced the three long wooden chests with rattan tops held three dead bodies, though in what condition, whether perfectly preserved or skeletal, I was careful not to think about in any great detail, nor did I ever summon up sufficient courage to investigate.

One day recently I telephoned my sister and proposed a visit to the old house, and she surprised me by saying yes. Eileen spends very little time in memory lane. The trip turned out to be a big mistake. The house that we remembered as quite grand was home-improved beyond all recognition, with a shiny vinyl siding and fake fieldstone covering the front, the wraparound veranda gone, the front lawn turned to asphalt.

"Let's buy it back," Eileen said. Just like that. I couldn't believe it. She was serious. "When it goes on the market, let's buy it and restore it."

And in a flash, we were sitting in her car and scribbling diagrams and numbers as though we were possessed. Twenty minutes later we had it all on paper: $70,000 for the house, and perhaps as much again to undo the damage—ten for new clapboards, ten for a veranda and storm porch, ten for paint and plaster, ten for the roof and chimney, ten for pipes and wires. For under $150,000 we could do it all.

"But then what?" For the first time in this tempest of calculation and design, Eileen asked the obvious. "What would we do with it? Who would live there?"

And it hit me. Why, Irene, our grandmother, and Aunt Effie, and Aunt Grace. Who else? For otherwise we must set up a museum for the two of us, or rent it out, rent out our history, with the firm stipulation that nothing be touched.

It was clear what this afternoon was about. We want to bring back the sisters and set them in their navy ray dresses, pearls, red lipstick, rouged and powdered cheeks, the rose velvet sofa and turn Jack Benny on, and say, "N sit there and don't move, and we will come and visit you a bring our children and their children, whom you must prom to caution to tiptoe past the $1,000 Chinese bowl. You m teach them that some things are so special they are worth t ing care of. Tell them they must not even think of creepi up the attic stairs; plant in them the wondering we knew. C yes, and if you please, love them as you did us."

It wouldn't work, of course, and why do we need c penters and masons to bring back what we already posse The old house still stands, intact and perfect in our memori painted chocolate brown with a rich cream color for the tri Hydrangeas bloom across the latticework, and white-smud Concord grapes weigh the arbor down. We can still taste fr raspberries and cream, smell sweet tobacco on our fingerti hear the shiver music on the baby grand in the middle c lightning storm. We can reach up and touch the cracked paint on Fred's stern portrait face; our party pumps find s footing on the attic stairs.

"Someone bring in the milk, and shake that cream well." Toast is charring in the drop-sided toaster. Never mi We'll throw it to the birds. Grandmother Irene is squeez orange juice. Aunt Grace is plunking out Finlandia. I can h Aunt Effie on the telephone, "Oh yes, and one more thi we'll need a pint of chocolate ripple, if it isn't too much tr ble, and two Hershey bars, I think."

I see the three sisters every day; they are there in way my table is laid at four o'clock for tea, in knick-kna that vie for shelf space on every horizontal surface, in the c delabra's flicker and in certain china shepherds that my o children since their toddler days have known it would be their peril to touch, shepherds I have seen them stroke l ingly when they thought no one was looking.

Old stories come unbidden, told in whisper voices in bedroom on a summer's afternoon when all the shades pulled against the heat, there in the small breeze as I cross shoals into sleep. "Your great-uncle Douglas crossed a dan warn a hundred people on the other side. He saved them but lost his own life in the flood. Greater love hath no ma And later, when I'm barely awake, I smell a certain laven and hear a soft humming from far away. ■

*Linda Moore Spencer lives in Northampton, Massachusetts, with her ophthalmologist husband and their two sons. She has been writing fiction for ten years and has published short stories in literary magazines such as* Alaska Quarterly Review *and* Kalliope, *in addition to travel pieces in newspapers including* The Boston Globe.

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*Milan's most recent Salon Internazionale del Mobile was a furniture fair to remember, full of forward-looking designs in vibrant colors*

EDITOR: ELIZABETH MAYHEW



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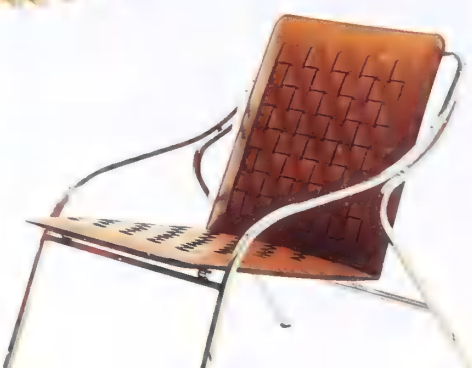
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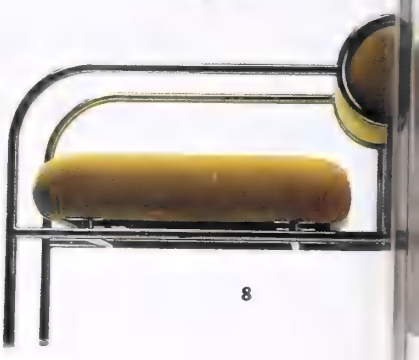


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*1. Swivel chair with movable head and foot rests has more than five positions. From Adele C.*

*2. & 3. William Sawaya's wave-backed woven-nylon chair. Loop molded-plastic armchair on brushed metal legs by Aristotele Frangis. Both Sawaya & Moroni. Through Limn.*

*4. Modular design in multiple colors can be arranged to create sofa, chair, table. From Edra Mazzei. Through See.*

*5. Vico Magistretti's plush armchair. From DePadova. Through Luminaire.*

*6. Pieces of plywood form a chaise. Cotton cover rolls up as headrest. From Brunati. Through Limn.*

*7. Marco Zanuso's slim-lined armchair reworked from a 1964 design. From Arflex. Through Limn.*

*8. & 9. Shiro Kuramata's tubular chrome and foam armchair. Body-fitting three-legged seat designed by Marc Newson. Both Cappellini. Through Cappellini Modern Age.*

*10. Brightly colored stainless-steel cabinets. From Edra Mazzei. Through See.*

*11. Use egg-shaped bassinet for toy storage as baby grows. From Orizzonti.*

*12. Lounge chair and ottoman convert to dining chair and stool. From Brunati. Through Limn.*

*13. Vico Magistretti's tailored sofa reclines to become a bed. From Campeggi.*

*14. Boxy sofa with movable oversize pillow back. From Adele C.*



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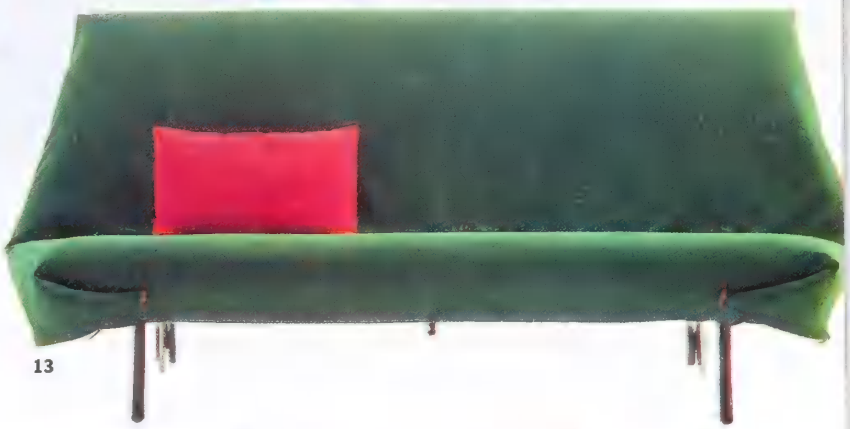
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Bill and Linda had cabin fever.

Bad.

Bill said, "I wish spring would get here."

Linda said, "I wish we'd get to spring." Twelve hours later they were

in their Ford Taurus, putting all 200 horses out to graze below swaying palms.

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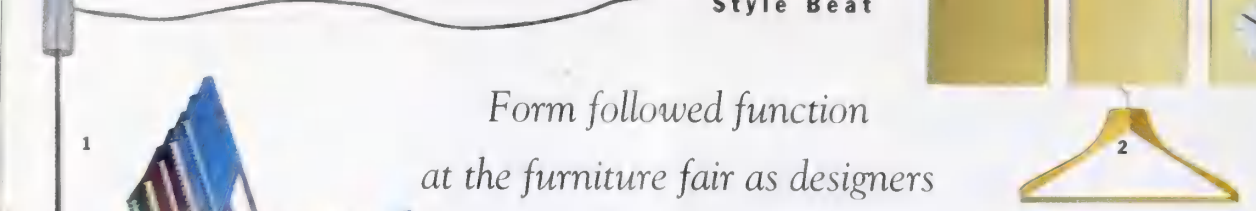
irds flying south.

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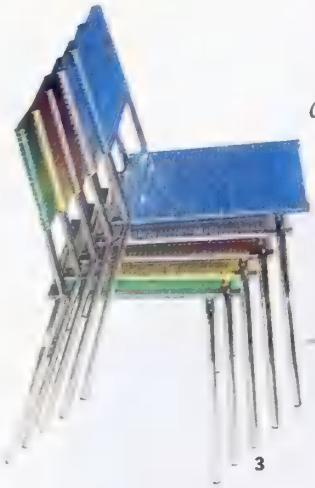
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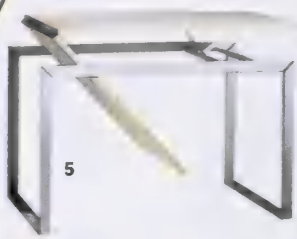
*Form followed function at the furniture fair as designers opted for the useful*







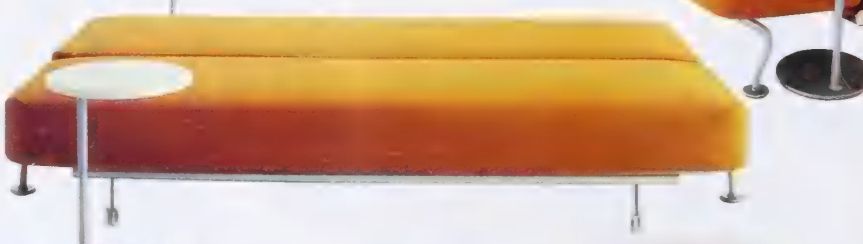




















1. *Hanging or standing thre sphered light inspired by an abacus. From Venini.*
2. *Maple clock has room for a hanger. From La Palma.*
3. *Translucent Krilon stacking chairs. From Pierantonio Bonacina. Through ICF.*
4. *Felt sofa molds to your boo From Cappellini Through Cappell Modern Age.*
5. *Extendable aluminum-and-wood dining table. From Hor Through Luminaire.*
6. *& 7. Antoni Citterio's deep-seated mesh armchair, with without wheels. Sofa designed by James Irvine converts to full bed; shown with circular side table. From B&B Ital Through Luminaire.*
8. *Press a butt to inflate armch to three-seat so From Campegg*
9. *Philippe St attaches a table and lamp his armchair. From Cassina.*
10. *Rexite's folding trolley. Through Luminaire.*



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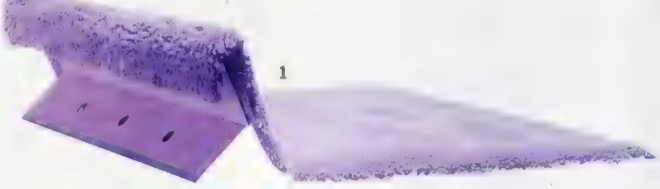
## Covers the basics.

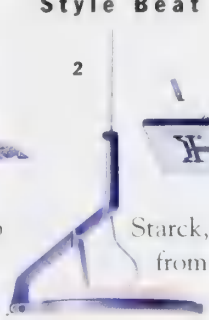
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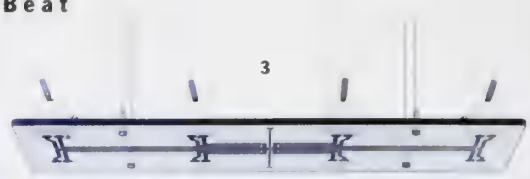
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Having trouble finding that Italian sofa or lamp you've seen in photographs of stylish houses? It should be getting easier. Cappellini Modern Age, a 1,500-foot showroom, with more than 50 Cappellini pieces by 15 different designers, has just opened in New York. Moss, also in New York, has installed a monitor showing the Kartell collection from every angle. With modern design shops around the country importing more and more from the Milan fair, Italian furniture is becoming widely available here. Americans can now purchase pieces designed by Philippe Starck, Achille Castiglioni, and Antonio Citterio from such Italian companies as Cassina, Flos, and B&B Italia. We asked five leading retailers—Christine Van Der Hurd, president of Cappellini Modern Age; Murray Moss, owner of Moss; Nasir Kasamali, president of Luminaire in Chicago and Miami; Dan Friedlander, president of Limn in San Francisco; and Jim Huff, owner of Inside Design in Oklahoma City—what pieces they are bringing to the U.S. this fall. Here's what they picked:

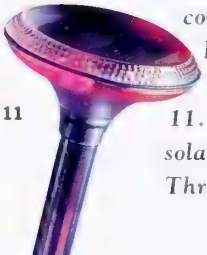

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*1. Wool carpet designed by Marcel Wanders can be propped to provide backrest. From Cappellini. Through Cappellini Modern Age.*

*2. Glass-and-steel pendant lamp attaches to ceiling or wall. From Luceplan. Through Luminaire.*

*3., 4. & 5. Eight-bulbed glass ceiling fixture by Antonio Citterio. Achille Castiglioni's polished aluminum cone-shaped hanging lamp. Philippe Starck's iron halogen floor lamp. All by Flos. Through Inside Design.*

*6. Straight-edged Jasper Morrison sofa. From Cappellini. Through Cappellini Modern Age.*

*7. Antonio Citterio modular bed set shown with wenge wood screen. From B&B Italia. Through Luminaire.*

*8. Twisted paper table lamp. From Ingo Maurer. Through Limn.*

*9. Plastic tablecloth with attached bowl. From Droog Design's exhibit at Moss.*

*10. Christophe Pillet's foam-covered plywood chair rotates. From Cappellini. Through Cappellini Modern Age.*

*11. Ross Lovegrove's outdoor solar light. From Luceplan. Through Luminaire.*




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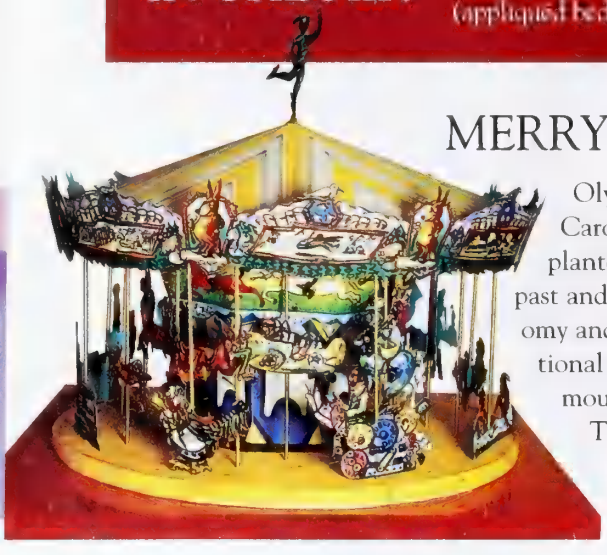
## RETRO PATIO

**Finding her modernist dre house** in Los Angeles—a 19 home by architect J.R. Davidson—set record company execut Kathy Guild on a quest that led to a new career: purveyor of v tage outdoor furniture. Finding little on the market that suited house, Guild scoured thrift shops and even friends' backyards. S ing a niche, she and fellow record company refugee Andy Ha man opened Outside (below) in L.A. for shoppers with a simi yen for fifties, sixties, and seven designs. The pair finds and ref bishes pieces like 1940s Barwa ro ing chaises (far left, $650) an glass-topped table and six webb chairs, early designs by Rob Brown of Brown-Jordan ($2,250 the set). The owners are also reis ing John Caldwell's 1957 surfboa inspired line of chairs, lounges, a tables. Outside, 442 North La Br 213-934-1254. *Julia C. Johnson*




## IN THE AIR

**Fashion's latest look to enter the home: Indian motifs. Laura Ashley (paisley pillows), Waverl (appliquéd bed panels), and Daum (folk art plates) are all getting their feet in the door.**

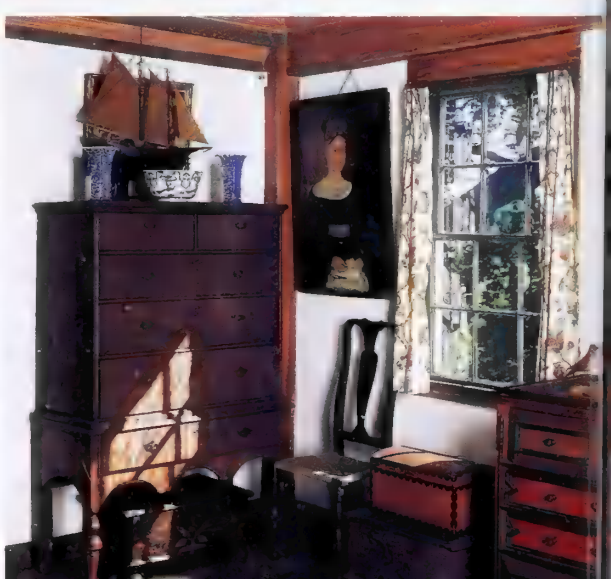


## MERRY-GO-ROUND

**Carousel riders** in Nashville will sit astride D Crockett's bear, President Andrew Jackson, Olympic runner Wilma Rudolph when Red Grooms's The Tennessee Fox T Carousel opens in late August (model, left). The artist, a Nashville native, has s planted wooden horses with 36 colorful characters cast in fiberglass from the ci past and present. Grooms proposed his merry-go-round project "to stimulate the ec omy and the arts in Nashville." Although music for the carousel will employ the tr tional whistling calliope sound, the tunes themselves will be related to the cart mounts—for the Everly Brothers, for example, it will play "Wake Up Little Sus The carousel will be sited in Riverfront Park near other downtown Nashv attractions, including the docks for water taxis to and from Opryland. Ant pated profits from the ride will go to arts-related projects in metropoli Nashville. Call 615-242-5546. *Gary Deane*

## FOLK ART IN RESIDENCE

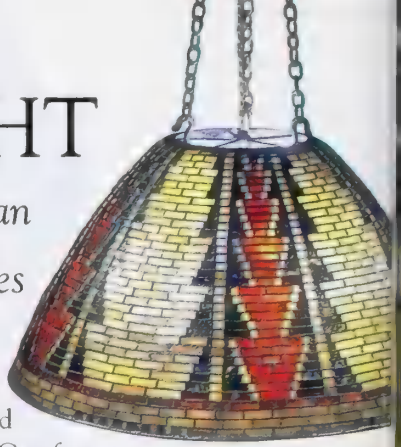
**Pioneering antiquarian** Nina Fletcher Little began buying folk art in the 1920s, a time when there was little interest in the so-called "country arts." She and her husband, Bertram, were able to snap up important Shaker furniture, New England redware, early bird decoys, and more, assembling what is now considered to be one of the nation's most important collections of American decorative arts. Half of these treasures reside at Cogswell's Grant, the Littles' 18th-century farmhouse overlooking the salt marshes of Essex, Massachusetts. Deeded upon their deaths in 1993 to the Society for the Preservation of New England Antiquities, it opens August 5 as SPNEA's newest house museum, packed with the spoils of the couple's 70 years of collecting (right). Cogswell's Grant, Spring St.; 978-768-3632. *William Irvine*




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# BEYOND THE LAMPLIGHT

*A new Louis Comfort Tiffany show takes full measure of an artist whose range was not limited to his famous glass shades*



By Martin Filler











**If ever there was an artist** victimized by his own success, it was Louis Comfort Tiffany, the multifaceted American master of virtually all the decorati arts. During Tiffany's long, enormously productive, and highly lucrati career, there seemed to be no medium he could not make distinctiv his own. Ceramics, enamel, glass, furniture, jewelry, metalwork, mosai painting, and textiles were all firmly within his creative grasp. From t zenith of the Gilded Age to the onset of the Great Depression, achieved an international celebrity that few other Americ artists in any field have ever enjoyed.

Tiffany's works were collected by everyone from Japa Imperial Museum of Fine Arts (as early as 1894) to Paris aesthe (who bought his wares at S. Bing's shop L'Art Nouveau) to N York robber barons (who loved Tiffany's over-the-top opulenc He redecorated rooms in the White House for the sophistica President Chester Alan Arthur. And an amazing 1.4 million v itors flocked to his exhibit at the 1893 Chicago World's Fair. today, 150 years after Tiffany's birth, much of his popularity re on a single accomplishment: his renowned (and also widl faked) colored-glass lamps.

Alice Cooney Frelinghuysen, curator of American decorat arts at the Metropolitan Museum of Art and organizer of its sesc centennial exhibition in honor of Louis Comfort Tiffany, is fami with that limited perspective on this protean figure. "Even in t museum," she says resignedly, "people still say 'It's all about lam isn't it?' Well, not in this show—that's just not our story. W makes our holdings particularly strong is how well they dem strate the range and depth of Tiffany's extraordinary creativ

"For example," she continues, "in 1896, just three years a Tiffany began making the blown-glass vases that were among most exceptional innovations, H.O. Havemeyer gave the muse a superb collection of them as modern art, tightly datable Tiffany's most experimental phase. And in 1925 Tiffany hims who was a consummate marketer, selected and lent another gr of his best designs in several media, which eventually entered collection after his death. We also have more than 400 Tiff drawings that are virtually unknown, as well as the architect elements permanently installed in the American Wing. In sev areas I don't think any other institution can touch us."

***Lesser-known Louis Comfort Tiffany masterworks from his 150t anniversary show at the Metropolitan Museum of Art include (from top) Indian basket-motif hanging glass shade, c. 1899; sti for mosaic fireplace surround, c. 1911–15; Favrile glass vase, 1903; Dogwood leaded Favrile glass window, c. 1900–15; Favri glass vase, 1893–96; ash and micromosaic armchair, c. 1891–9***


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*"Tiffany used media that were ecclesiastical in origin, such as stained glas and mosaics, but he took them into a secular domain even in churches"*

Among the almost 150 works on view in "Louis Comfort Tiffany at the Metropolitan Museum of Art," from July 23 through January 31, 1999, will be several fine specimens of his ever-popular glass lighting fixtures, but by no means will they dominate this chronological overview of the master's five-decade career. Right in the first gallery visitors will be stopped in their tracks by *Snake Charmer at Tangier, Africa*, an Orientalist canvas that the 24-year-old Tiffany painted before his decisive switch from the fine to the decorative arts. The kind of kitschy composition that became fashionable again in the 1980s, this early example bears out the wisdom of Tiffany's decision, explained in a letter to a friend in 1879: "I have been thinking a great deal about decorative work, and I am going into it as a profession. I believe there is more in it than in painting pictures."

As the fondly indulged son of the founder of Tiffany & Co., the New York jewelry and luxury goods firm, young Louis had ample financial backing for his new venture even though he initially declined to go into the family business, which he deemed too commercial for his artistic ambitions. (Throughout his career, however, Tiffany & Co., of which he became artistic director in 1902, sold examples of his work.) In 1879 Tiffany and three partners set up Louis C. Tiffany & Associated Artists, a full-service decorative arts collaborative inspired by the philosophy of the Aesthetic Movement and its broad spectrum of exotic influences. But they also wanted to take advantage of the country's post–Civil War economic boom, and began producing richly ornamented designs for libraries and theaters, armories and churches, music rooms and mausoleums. Though this joint enterprise lasted only four years before the principals went their separate ways, Tiffany had time enough to establish himself as a tastemaker of the first rank.

The firm, renamed Louis C. Tiffany & Co. in 1884, had become the chief rival of the period's top-of-the-line decorators, Herter Brothers. Frelinghuysen points out that visitors to New York's Seventh Regiment Armory on Park Avenue, site of many antiques and art shows, can still see stunning evidence of that competition almost side by side. "Herter and Tiffany clearly drew on each other," Frelinghuysen says. "One great armory room is by Tiffany and the other is by Herter. At the White House in 1882, Tiffany came in and redid what Herter had done eight years earlier. And though Herter began to include mosaics in grand American interiors, Tiffany really took off with it. He used media that were ecclesiastical in origin, such as stained glass and mosaics, but he took them into a secular domain even in churches.

"Interestingly, Tiffany's beloved stained-glass windows depicting landscapes and other naturalistic views were often commissioned for churches, a significant break from the figurative and narrative biblical windows of a generation earlier," Frelinghuysen says. "Tiffany's windows are full of that Huds River School reverence for nature." Indeed, viewed in th light it is easy to see him as a kindred spirit of such Transc dentalist thinkers of the day as Ralph Waldo Emerson, w believed that the natural world was a direct manifestation the divine presence and not a mere metaphor for God.

Demand for Tiffany's work after the turn of the cent far outstripped his ability to produce it personally, and his firm grew he increasingly became a business manager a artistic supervisor while assistants took over more of t company's creative tasks. Thus, one of the most sought-af of Tiffany pieces, the Wisteria lamp of 1901, was in f the work of one of the company's most gifted artisans, M Curtis Freshel.

"Of all the areas of Tiffany's output," Frelinghuys explains, "the lamps were the most duplicated objects. Th is more than one example of almost all of them, and thou each is unique, Tiffany himself was conflicted about it. Desp that, the lamps have attracted the most commercial inter Over $1 million for a Tiffany lamp—which has been p more than once at auction—is a pretty remarkable price the decorative arts."

To give the public a better idea of the labor-intens effort that went into the making of one of those hallm objects, the Met exhibition will include a re-creation c work station at Tiffany Studios. It will include an act Tiffany craftsman's bench, reassembled here for the first ti since the factory was auctioned off in 1934, a year after death; a wooden mold used for forming the metal framew of a shade; tools; and the loose pieces of jewel-toned glass t were carefully selected and painstakingly fitted into the in cate matrix.

Appropriately, the show's accompanying publicatio a monographic edition of the Metropolitan Museum of Bulletin—is dedicated to the memory of Lillian Nassau, pioneering dealer in Tiffany glass and art objects who die 1995 at the age of 95. Years before her death, Nassau gave Met a Tiffany mosaic garden fountain that visitors will se they exit the temporary installation and step into the Am can Wing courtyard. For decades, Nassau worked as patie as a Tiffany craftsman in helping to rebuild an artistic repu tion that had fallen out of favor, replaced by a more sev form of modern design.

Yet as Frelinghuysen notes, "If you look at the detail some of his architectural interiors, you can see Tiffany proto-modern. His rectilinear ivory enamel-painted furnit provided a foil for all that lush, colored, patterned decorat of walls, upholstery, and carpets. He was really quite ava garde, and it's that aspect of this very complex artist th think will surprise even the people who think they know work well." ■


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# FLYING DOWN TO RIO

## *. . . and hardly touching the ground in a fabulous first-time visit*

By Margaret Kennedy

**"Rows of heavenly pastel houses** lining hilly cobbled streets—you'd love it!" declared trompe l'oeil artist Richard Neas fifteen years ago, describing the picture-perfect towns built in the 1700s by the Portuguese in Brazil. When I was invited to Belo Horizonte by AMIDE (the Brazilian interior design association) to give a presentation at its annual conference, this vividly remembered recommendation from Richard flashed through my mind.

"Is Belo Horizonte anywhere near those little 18th-century towns?" I asked hopefully.

"An hour away. We'll take you there!" was the reply that cinched my "yes."

"Brazil? I'll come with you!" said Nancy Goslee Power impetuously, on the phone from California. Power, a garden designer, visited four years ago and couldn't wait to return for more tropical inspiration.

Right after flying into Rio's lush landscape, dotted with cone-shaped rock hills, we were on our way to the late Roberto Burle Marx's house. Both artist and garden designer, Burle Marx absorbed his country's culture, then recast it in a new guise. Stepping into his outdoor party pavilion, where geometrically patterned tile walls are an abstract symphony of watery blues, I saw it as his 20th-century translation of a traditional Portuguese blue-and-white-tiled room. Burle Marx's bravura swaths of bromeliads and towers of philodendron confer new stature on native flora. Rare and common plants coexist in expansive painterly combinations of spiky next to round, exploiting every available shade of vegetation. In each verdant corner, Burle Marx's larger-than-life spirit still resides.

Assisted by headphones and a simultaneous translator, I presented the House Beautiful point of view to AMIDE designers, whose enthusiasm made me happy to be there. At a dinner party in my honor that evening, I was swept out of an elevator into a dazzling white apartment with cool marble floors and contemporary art. The look is so up-to-the-moment modern I hardly knew where I was.

Next morning we headed for the 18th-century town of Ouro Prêto, accompanied by Serge, our driver courtesy of AMIDE. Serge, who

*(Continued on page 41)*















***The flavor of Brazil, clockwise from top right:* View of Tiradentes by Oscar Araripe. Rocks and Clouds, *1992 oil by Fani Bracher. Garden scene on a church door in Mariana; In Congonhas, stone prophets by Aleijadino surround the church. Close-up of Daniel. Recycled building stones form wall in Burle Marx's garden. His tiled party pavilion.***

# Imagine

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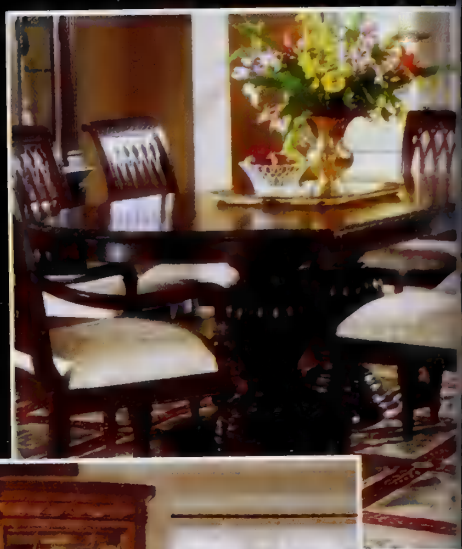
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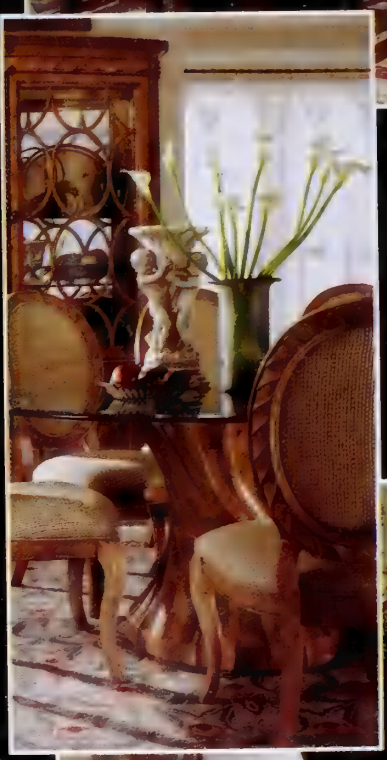
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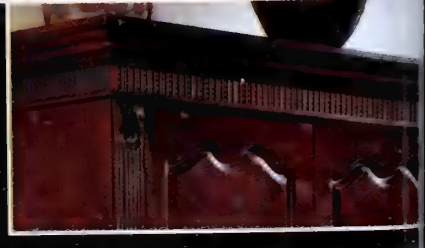




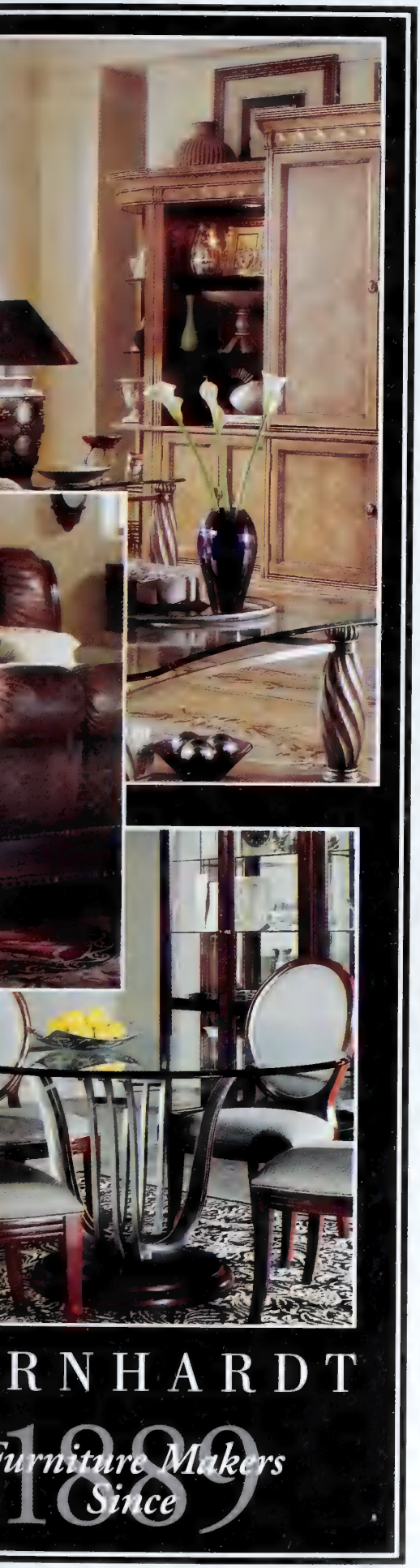
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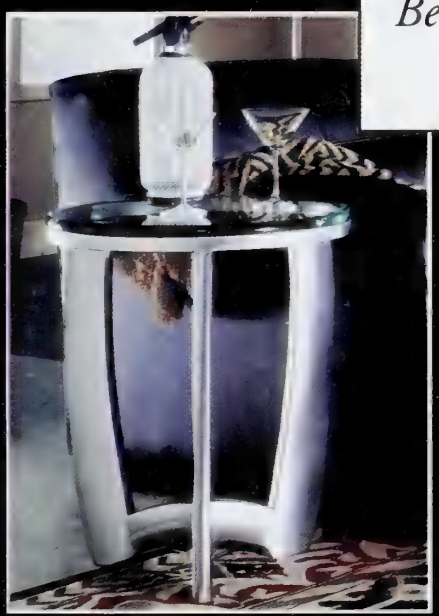


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(Continued from page 36)

aks only Portuguese, instructed us in history. Not understanding a word, I sulted my guidebook to find that at height of the gold rush in the mid-0s, Ouro Prêto had a population of ,000—compared with 50,000 in w York City. When the gold was leted the city languished, and thus saved from development. In 1981 it named a UNESCO World Heritage . This may or may not be what Serge saying, but as soon as we strolled ough the streets, I saw why Richard s was captivated. Exuberant Baroque rches perch on every hill. Inside the ghty wooden doors, joyous freestyle rals sing hosannas from every sur-—saints, palm trees, mangoes next paneling naively marbleized in red blue. One church gleams with 700 nds of gold leaf applied to swirled umns and playful putti whose faces ect the features of the slaves who ved them. In cool courtyards, Nancy tched fountains and I photographed ches with flat backs jigsawn into fan-l curlicues.

Another day, Nancy and I found selves standing in the rain, unan-nced, on the doorstep of artist Fani cher. Casually flipping through a k in our hotel, I had discovered her d paintings, in which there were the al rough green hills—gashed with uve or rust earth where they had e been mined—rendered in a cryp-manner reminiscent of Georgia Keeffe or Marsden Hartley. When phone calls went unanswered, we ed Serge to deposit us at her address I rang the bell. The housekeeper's d popped out of an open window, l we were let in to meet the chers. Carlos, also an artist, invited o view his work. Over coffee, Nancy uired one of his riotous landscapes. Fani's studio nearby, her paintings wd the walls floor-to-ceiling. Over-elmed, we wandered from room to m. Finally, Nancy decided on two t will bring a glimpse of Brazil to her v California house.

On our way to Tiradentes, the most perfectly preserved of the historic towns, we stopped in Congonhas to see the life-size carved and painted wooden figures depicting scenes from the Passion of Christ. Six domed pavilions harbor the tableaux and zigzag up a hillside dotted with tall palms to arrive at a majestic Baroque church. On its terrace, surveying the broad view, a dozen stone prophets stand guard, all of them sculpted by Aleijadinho between 1800 and 1805. This consummate architect and artist had hammer and chisel tied to his limbs in order to finish the job after his hands and feet were crippled by disease. The mulatto son of a Portuguese architect and a slave, Aleijadinho designed the best of the region's churches, and this awesome assemblage is his masterpiece.

In Tiradentes, beguiling colonial-era houses in white stucco with blue or mustard trim ring the town green, now a shady oasis restored by Burle Marx. Nancy and I ducked in and out of shops that sold handwoven tablecloths and metalwork alongside antiques. Riding a steam-powered rail line unchanged since 1881, we watch puffs of smoke waft in the open train windows at every bend as we sliced our way through tall drifts of orange cosmos. On Sunday morning, clamoring bells lured me to a tiny church. My sandals crunched the blanket of fragrant leaves underfoot—remnants of last night's candlelit festival. A sense of another era pervades this place. Perhaps it is the timeless beauty that has drawn artists and artisans here again. Today they seek not El Dorado, but inspiration. ■

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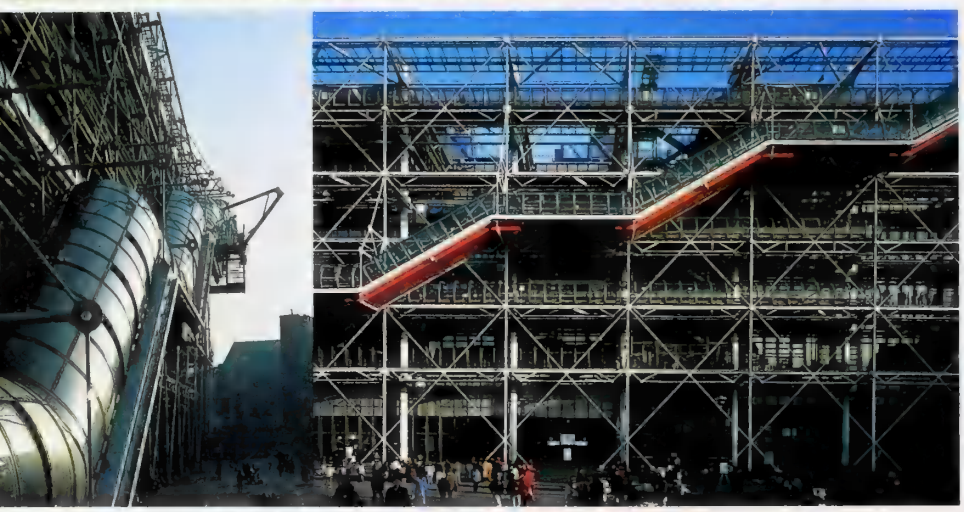
# PIANO FORTE

*Creator of some of the most celebrated museums of our time, 1998 Pritzker Prize winner Renzo Pian is himself an artist of architectural technology*

By Martin Filler



**How to deal with** the immense technological advances of the modern age h been, for good or ill, the major preoccupation of 20th-century architecture. its most extreme, the building art has veered between blind worship of t machine and nostalgic attempts return to the past. No architect h done a better job of humanizi high-tech design than the 60-ye old, Genoa- and Paris-based Ren Piano, the deserving winner of t 1998 Pritzker Prize.



The still-controversial schei that rocketed Piano to international stardo 20 years ago—the Pompidou Center in Pa co-designed with Richard Rogers—is c scribed by Piano in his new career surv *Logbook* (Monacelli, $30), as "a parody the technological imagery of our time .. celibate machine." Indeed, that structur exposed pipework scaffolding, super-sc ducts, and famous Plexiglas-tube escalator used more for symbolic effect than functio purpose. The Pompidou Center also mark a turning point in the disturbing trend ward the museum as amusement park, which the educational aspects of viewi art give way to the demands popular entertainment.





Since then, however, Pia has redeemed himself with t museums that are as serious a serene as the Pompidou Cente gimmicky and raucous. The Me Collection in Houston, comple in 1987, is now widely esteemed as one of the gre est museums of our period. Its perfectly prop tioned galleries, suffused with a magical aura der ing from Piano's skillful filtering of the harsh Te light, make it an ideal showcase for contempor art. And Piano's Beyeler Foundation, which oper near Basel, Switzerland, last year, is a similarly sy pathetic background for a top-notch collection 20th-century classics. Though his wide-ranging output includes such gossamer en neering marvels as the stunning Kansai Air Terminal of 1990–94 in Osaka, Japan, i in the intimate spaces of his small museums that Piano's genius looms largest. ■



***Renzo Piano (right) is famed for art museums including (from top, two views each) the Beyeler Foundation, Basel, Switzerland, 1994–97; Pompidou Center, Paris (with Richard Rogers), 1971–78, now being renovated by Piano; and the Menil Collection, Houston, 1982–86.***




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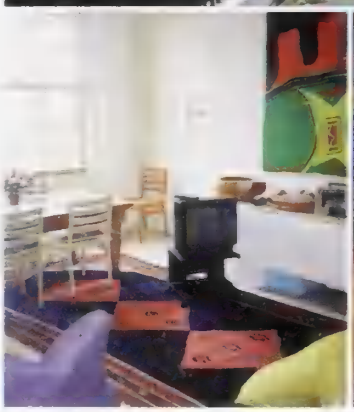
# AT HOME IN LONDON

*Renting a flat in one of the city's prime neighborhoods—shopping at the supermarke riding the bus, and going to the corner pub—means living like a local, not a tourist*

By William Sertl











**The flowers in the garden**—geraniums, lavender, tea roses, and sweet pea—are at their summer peak. The table is set, the Burgundy is uncorked. A late London sun has blessed the day with warm, clear weather.

"But your hosta is dying," a guest informs me. "Give it some water."

I can't. For even though I'm the host of the dinner party this evening, it's not my garden. I was told—specifically—not to water the plants. I did, however, nip off some rosemary for the roast chicken. The owner of this flat, my home and London castle for the next two weeks, will never miss a few sprigs.

It is the fifth time I've opted for an apartment ov hotel in London, and this one's a beauty—a one-bedr with twelve-foot ceilings on a block of all-white Regency houses. My front windows look out on ancient plane t In back, I see sky and the rooftops of Kensington. And heavenly garden, down a short flight of metal stairs. On practical side, I've also got a washer/dryer, dishwasher, and answering machine, TV, CD player, linens, pots, p dishes, and enough glasses to serve wine, champagne, Perrier to every neighbor in the five-story build The price? A bit under $225 per day, which in London now gets you a small, basic room in a tourist hotel—

*A place to call your own—for a week or two (clockwise from top left): handsome Regency row houses in Knightsbridge; a coveted private garden; high ceilings and plenty of light in the brick Victorian town houses of Knightsbridge; one flat with a traditional look, another with bold, modern decor.*

*like finding clues to my flat owner's identity in the decor, trying to guess who is so plugged in as to have photos of Prince Charles on the table*

ou're lucky—although not in this tony neighborhood.

You bet I like renting in London, and not only because a good value. Spending a week or two in one of London's ne residential areas, usually south and west of Hyde Park—Knightsbridge, Chelsea, Kensington, or South Kensing—means living like a local, not a tourist. You realize that moment you discover the best bus route from your corner the West End. You might be surprised at how settled you become in such a short time; once, at a bus stop, I turned group of grousing Londoners and declared: "The 14 is ays late. Take the 74 to Hyde Park Corner and change for Piccadilly." Imagine my satisfaction as a crusty old gent uted back: "He's right."

Shopping for coffee beans and cornflakes will soon have savvy about the products and ocol of the London supermar- (did you know that the check- lanes are called tills?). If your l market happens to be the d Halls at Harrods, as mine in my first flat, grocery shop- can be pure pleasure. Run- errands isn't the only way to like a member of the commu-. There are neighborhood aurants to get to know, ones draw you back for terrific vin- o and a smile of recognition n you walk in. The man at local fruit stand asks "Same ng today?" And offbeat sur- es await: Once I was invited in ee a neighbor's garden after I ually complimented her on a of window boxes; to my ght I discovered that her husband was a former lord mayor ondon. When a taxi driver once commented "pretty fancy, " after taking note of my address, I knew then that I had ved, if only temporarily.

And there is the apartment itself, a place to steal your ction the way no other lodging ever will. You are, of rse, borrowing someone else's taste, hoping for a good fit. ile some apartments have absentee landlords and the neu- look of a deluxe hotel, most are wildly personal, owned people who have perhaps only vacated to the country for duration of your visit. I like finding clues to my owner's ntity in the decor, trying to guess, for example, what kind erson is so plugged in as to have photos of Prince Charles he table. Or longing to meet the man, who, according to aque in his kitchen, is a retired admiral in the British Navy. I've had mock conversations with my hosts, none of whom I've ever met, warning them about the excess of too much chintz and arguing the merits of a huge piece of abstract art over the fireplace. Whatever the furnishings you inherit, they will never be shabby or tattered, uncomfortable or depressing. The top-level rental agencies wouldn't allow that.

The best apartment I've ever had is the one I'm in now. The two big sofas are perfect for lounging; nothing is fancy. The garden is impossible to beat. Will I take it again? Probably not, for I like switching neighborhoods, and I enjoy renting new places. On my last visit, I had a large, uncluttered living space that reminded me of a loft in New York's SoHo, with a spacious bedroom in the rear overlooking a quiet mews. I became so infatuated with the wooden blinds in that apartment that I returned home and copied the look, yanking down my trusty Levolors. But the street in front was full of traffic (not really noisy, since London drivers rarely honk), and there wasn't a plane tree in sight.

Once I had a charming basement flat—yes, a wonderful place with a cozy sitting area, a dining table for two, and a compact but fully equipped kitchen. Because the steps leading to this lower-level apartment were outside, behind a locked gate on the street, I was able to leave my front door open all day. Crimson leaves blew in on gusts of late September air. My only complaint: the TV reception was lousy. And I would not want this confining apartment in the dead of winter or the middle of summer. With friends I took a two-story flat in a classic redbrick Victorian building facing one of those London squares whose trees are as tall as those in any city park. Although the bedrooms downstairs were tiny and dark, the living room above was palatial, with a window that took up almost the entire wall. We sat all afternoon, drinking tea and staring at the bare branches outside, a beautiful sight in early December with strands of white Christmas lights hanging from the stanchions. My very first flat was a little house that had been converted from a corner pub. While I didn't much care for the fussy French Provincial furnishings, I loved the sheer sprawl of it. I seldom ventured into the spare bedrooms, and joked about closing off a wing.

Renting isn't for everyone, of course. In a flat, nobody is going to pick up my dirty towels *(Continued on page 118)*

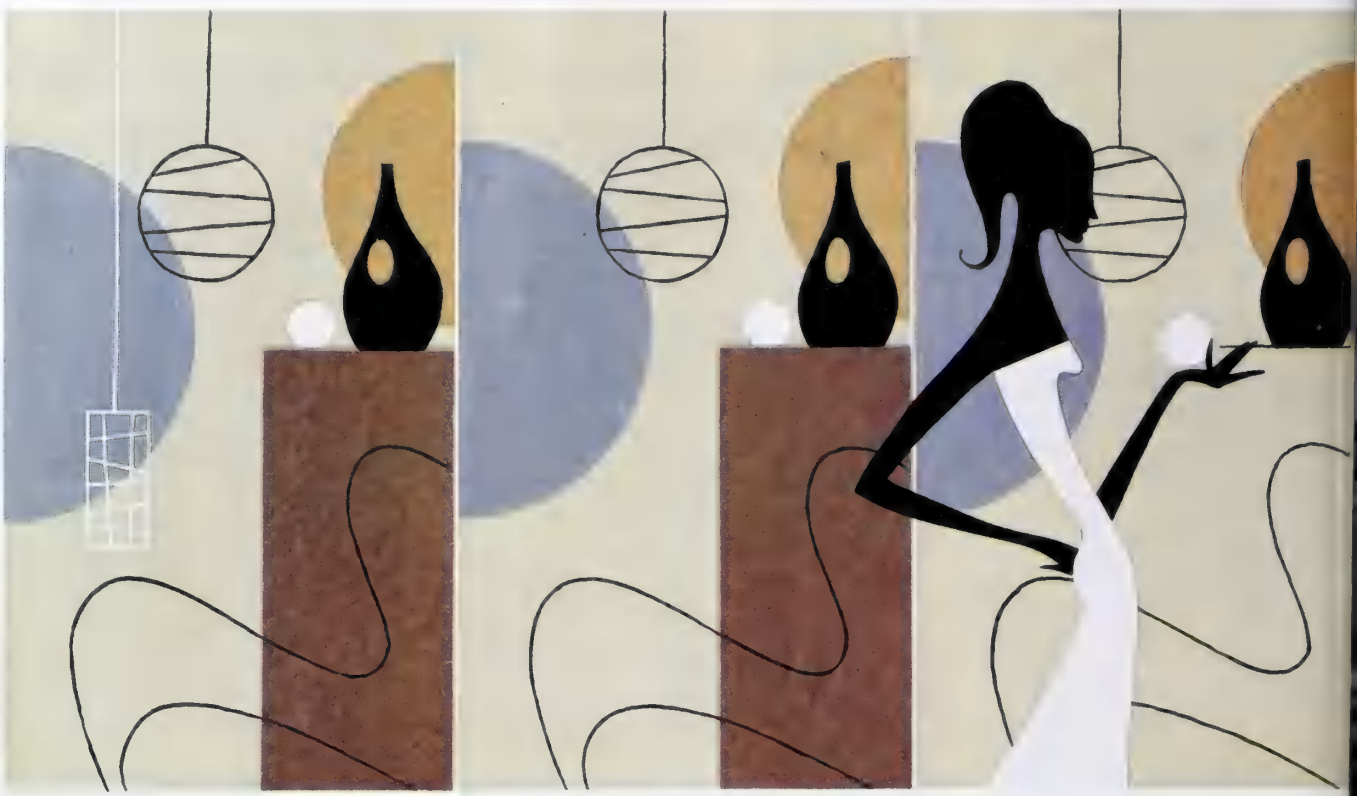
## IS RENTING IN LONDON FOR YOU?

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2. Hate being disturbed, even by someone trying to make the bed and re-stock the mini-bar
3. Love being the only tourist in the neighborhood
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*But stick with a hotel if you . . .*

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# LESS IS BEST

*One sure way to give a room a new look is to drastically reduce its contents. We help you decide what goes out and where to get rid of the castoffs*

By Hatsy Shields

**Interior designers often say** that a coat of paint is the quickest, least expensive way to rejuvenate a room, but decorators of the minimalist school offer another solution: Edit. By this they mean clear out, pare down, clean up, simplify. The buzzword incorporates anything from ruthless removal of a room's contents to a gentle weeding of tabletops, as we discovered when we talked to several designers. We asked them for tips on re-imagining a room that suffers from overmuch. How do we decide what should go? Or stay? Handy rules and straight-from-the-heart advice bubbled up. Then we tackled the challenge of what to do with the newly shed stuff, gathering tips from dealers, auctioneers, and Internet surfers.

Long Island designer Joe D'Urso approaches undecorating functionally. His first commandment is this: If you haven't sat in it, turned it on, or dumped the mail on it for three days, you should consider getting it out of the room. "Free space can be dynamic," he says. "Allow yourself the luxury of being unencumbered." As an example, D'Urso suggests storing dining chairs you don't use regularly. (You can always bring them back for a dinner party.) "With only a couple of chairs you'll appreciate the table as quite a different piece of furniture," he says. "It might become a very pleasant desk."

Lisa Vandenburgh's initial attack on any client's hous to move furniture around and automatically cart off at le fifteen percent. She calls it letting in fresh air. Vandenbur a Boston-based designer, starts with decorating mistak Many of these blunders have proportions that aren't right, says. "Something may be too delicate or too chunky. Wh ever the misfit, admit it isn't right for the room, then toss

Next, Vandenburgh removes small pieces that clutt space. Area rugs are a pet peeve ("It's a classic mistake to down too many, too small") as are undersize bedside tab "Their job is to hold books, water, glasses, alarm clock," says. But if they're not up to the challenge, escort them

Frank Randolph of Washington, D.C., is brutally p tical when it comes to the little stuff that bogs us down— ture frames, silver doodads, carved onyx, porcelain figuri "If it's dingy, dump it," he says. "If you can't do the m tenance put it away. That silver you never get around to ishing doesn't belong in your life." What we need, Rando declares, are "open tablescapes, clear surfaces for writ places to put down magazines and cell phones, space for momentary necessities of everyday living."

About knickknacks, D'Urso takes a Zen approach





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*"The more you research the antique or collectible you are selling—as well as who might want to buy it—the higher the price you will get," says Terry Kove*

"Sweep all your tchotchkes into a drawer. Permit only one piece to return at a time. It's like discovering that object anew," he promises.

Victoria Hagan and Hermes Mallea, both of New York, promise the same thing when you sweep a whole room clean. "If a space isn't working, remove all the furniture and put it back piece by piece until it feels right," says Hagan, a designer convinced that most rooms are burdened with too much. Hermes Mallea of M(Group) points out that "half of your things—large items like sofas, beds, and huge paintings—will end up exactly where they were before. But," he adds, "half will leave, and that's the part that makes the difference."

While acknowledging function and aesthetics in the editing process, Mallory Marshall of Mallory James Interiors in Portland, Maine, believes that sentiment should prevail. With an alarming but effective directive she tells clients to imagine that their house is on fire. They are allowed to retrieve three things. "A room should swing around your favorites," she says. "They can be Aunt Phoebe's needlepoint pillow, the clay totem pole your child made in second grade, and the grand piano."

In the end, balancing vacant with interesting is subjective; there is no formula. "*You* have to decide when a room feels right," says Hagan. "It's when you don't miss anything

By this time your living room (or library or bedroom may have lots of dynamic space and fresh air, but castoffs a crowding the hallways. The next challenge: How do you g rid of the things you don't want anymore?

As an accredited appraiser with more than 35 years experience writing about the antiques market and as a regul contributor to House Beautiful, Terry Kovel answers the que tion. "Everything can be sold," she says. "The biggest mistal you could make is to throw away items before you offer the for sale." Kovel suggests calling your local newspaper if y want to organize a garage sale—the way to go when you ha more trifles than treasures. "Many papers have kits on how run a garage sale, complete with a sign," she says. (If you sir ply want the stuff carted away, call a local charity.)

But valuable pieces are trickier, especially if you ho to deaccession (as museum curators say) or, to put it mo bluntly, get some of your investment back. For these items t first order of business is to determine their worth. Hitti upon a fair market value, insist the people who buy and se ultimately depends on how fast you want to make a deal a how much work you are willing to do to find the appropri



er. "In general," says Kovel, "the more you research the que or collectible—as well as who might want to buy it—higher the price you will get."

The corollary to Kovel's rule is this: The more people talk to, the more you will learn. Start by going to the erts, the dealers who are selling the same type of items you e or the people who are collecting them. Chat up the pro-tors of antiques shops; they usually love to talk about their ect. Mention your piece, note its similarities and differ-es to the merchandise in the store. Be prepared to show ures, identify markings, guess at an age, and describe any s. Find out what the going rates are.

You can even discuss prices with the shop owner, but in mind that it does not make sense to offer an antique sale to the dealer who is evaluating it. Most dealers will k up an antique's cost to them by 100 percent—so if a desk like the one you want to sell has a price tag of $1,000, 't expect more than $500 for yours.

Auction houses provide free estimates for items they ht handle, and they will often come to your house to do it. s service is self-promotional, of course—the gallery's way athering the goods. You can also get a professional appraiser ed in the Yellow Pages), but starting at $150 an hour they hardly worth it for one or two items.

Once you have a ballpark figure, you must decide ther to offer your piece to a consignment shop (usually for a 30 percent commission), sell it at an auction gallery (often for a 15 percent commission), or pay a small fee to advertise in appropriate publications or on the Internet.

Carolyn Mather, a Fresno, California, antiques dealer who surfs the Internet daily, says, "This is really the marketplace of the future because it's so fast." She recommends two simple ways to sell on the Web—through online auctions and through classified ads—and echoes Terry Kovel when she says, "You have to know your piece. Items listed on the Internet without detailed descriptions—date, manufacturer, and style—won't sell because potential buyers need a frame of reference." One of Mather's favorite auctions is ebay (www.ebay.com), since it's easy to use. Simply register yourself and what you're selling, specify the minimum price you will take, where your piece is currently located, who pays for shipping, plus a description. (Buyer and seller can negotiate later about the form of payment—usually a money order—and return policy.) Buyers have a week to place bids and can send the seller questions via E-mail. They can also log on to see how many bids have been placed and what the most recent price is.

Like many dealers, Mather places classified ads in trade papers and magazines, many of which have Web sites. To find the right publication—and the right buyers—ask a dealer. To list an item on a publication's Web site you pay for an ad, usually around $10, plus a dollar or so more. Since Mather's specialty is midcentury modern— *(Continued on page 118)*

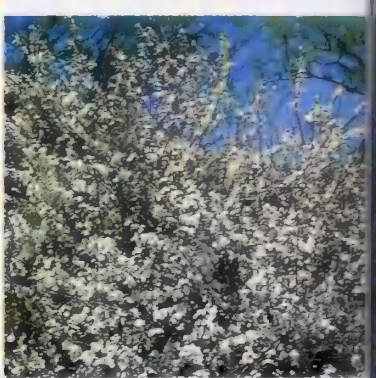


# SHRUBS TAKE A BOW



*Our garden editor find no prima donnas among the woody plants he loves. Whether exotically shaped or dramatically colored, they can play a supporting role as well as a lead*

By Ken Druse





***The dangling catkins and twisted stems of Harry Lauder's Walking Stick (above) make it a focal point of the winter garden, but perfect placement is paramount since dull green leaves follow in summer. Plants with red leaves, like the smoke bush variety 'Velvet Cloak' (right), create a colorful contrast to perennials all season long. Spiraea prunifolia (far right) is an old-fashioned variety, useful for its white flowers and upright growth habit.***

**Last May, as I sat in my kitchen** in New Jersey writing this column, I wondered if the lingering effects of El Niño would ever end. Except for occasional moments when the sun managed to break through, it had rained every day for two weeks. The lilacs should have been at their peak by now, but the tight buds had begun to rot as they opened and the mushy brown flowers looked sad. I count on lilacs to be the star performers in the May flower show, and seeing them in such a state reminded me of the importance I place on deciduous woody plants. But one afternoon the rain held off long enough for me to cut the foot-high grass and dandelion seed heads in front of the curving flower border. Once the shaggy growth was gone, I had my first clear view of the planting since the rain had begun. The luxurious dark foliage of young shrubs had created a solid background that seemed to make the vertical spires of the young perennials glow. My faith was restored in the woody plants I adore.

I have been keen on deciduous shrubs for years and find it hard to resist the new species and varieties that have been appearing on the market lately. I have bought or propaga more than a hundred—some their spring display like lilacs spirea, others because they blo at surprising times. In February, example, the hazel bursts out w caramel-colored catkins. I h some shrubs for their strange wonderful bark like willows and shrub dogwoo whose twigs turn orange, red, purple, or yell after the first hard frost, and my ghost bram with canes that shine aluminum-silver in the w ter landscape.

But as people who know me can attest, I a foliage freak. Shrubs with leaves of variegated gre golden-yellow, or reddish-purple are my true passi For three years I have collected these brilliant sp imens, popping them into the nursery bed, know that someday I would find a place for them.

I found a place for the red-leafed shr sooner than I expected, in the buff border.

This large, curving bed running along grassy meadow's northwest edge gets its name

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Once-a-day

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(10 mg loratadine/240 mg pseudoephedrine sulfate, USP) Extended Release Tablets

Please see next page for additional important information.

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www.claritin.com

# CLARITIN-D® 24 HOUR

## brand of loratadine and pseudoephedrine sulfate, USP

## Extended Release Tablets

**BRIEF SUMMARY**

(for full Prescribing Information, see package insert.)

**INDICATIONS AND USAGE:** CLARITIN-D 24 HOUR Extended Release Tablets are indicated for the relief of symptoms of seasonal allergic rhinitis. CLARITIN-D 24 HOUR Extended Release Tablets should be administered when both the antihistaminic properties of CLARITIN® (loratadine) and the nasal decongestant activity of pseudoephedrine sulfate are desired (see **CLINICAL PHARMACOLOGY** section)

**CONTRAINDICATIONS:** CLARITIN-D 24 HOUR Extended Release Tablets are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

This product, due to its pseudoephedrine component, is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment. (See **PRECAUTIONS: Drug Interactions** section.) It is also contraindicated in patients with severe hypertension, severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

**WARNINGS:** CLARITIN-D 24 HOUR Extended Release Tablets should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy. Central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension may be produced by sympathomimetic amines.

Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

**PRECAUTIONS: General:** Because the doses of this fixed combination product cannot be individually titrated and hepatic insufficiency results in a reduced clearance of loratadine to a much greater extent than pseudoephedrine, CLARITIN-D 24 HOUR Extended Release Tablets should generally be avoided in patients with hepatic insufficiency. Patients with renal insufficiency (GFR <30 mL/min) should be given a lower initial dose (one tablet every other day) because they have reduced clearance of loratadine and pseudoephedrine.

**Information for Patients:** Patients taking CLARITIN-D 24 HOUR Extended Release Tablets should receive the following information: CLARITIN-D 24 HOUR Extended Release Tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take CLARITIN-D 24 HOUR Extended Release Tablets only as prescribed and not to exceed the prescribed dose. Patients should also be advised against the concurrent use of CLARITIN-D 24 HOUR Extended Release Tablets with over-the-counter antihistamines and decongestants. Patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis should not use this product.

This product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of an MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients who are or may become pregnant should be told that this product should be used in pregnancy or during lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant.

Patients should be instructed not to break or chew the tablet and to take it with a glass of water.

**Drug Interactions:** No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg once daily) has been safely coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT, intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

**Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers**

| | Loratadine | Descarboethoxy-loratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | ↓ 40% | +46% |
| Cimetidine (300 mg QID) | +103% | + 6% |
| Ketoconazole (200 mg Q12h) | +307% | +73% |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks after stopping use of an MAO inhibitor. The antihypertensive effects of beta-adrenergic blocking agents, methyldopa, mecamylamine, reserpine, and veratrum alkaloids may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

**Drug/Laboratory Test Interactions:** The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of the enzyme. The inhibition becomes complete over 6 hours.

**Carcinogenesis, Mutagenesis, Impairment of Fertility:** There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and in males and females given 25 mg/kg. The clinical significance of these findings during long-term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Programs (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m² basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Clastogenesis Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m²) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

**Pregnancy Category B:** The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical ratio (1:24) at oral doses up to 150 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m² basis) in rats, and 120 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m² basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 96 mg/kg of loratadine alone (approximately 75 and 150 times, respectively, the maximum human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

**Nursing Mothers:** It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite descarboethoxyloratadine pass easily into breast milk and achieve concentrations that are equivalent to plasma levels, with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for the parent and active metabolite, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

**Pediatric Use:** Safety and effectiveness in children below the age of 12 years have not been established.

**ADVERSE REACTIONS:** Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice-daily (q12h) 120 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS

PERCENT OF PATIENTS REPORTING

| | CLARITIN-D® 24 HOUR (n = 605) | Loratadine 10 mg (n = 449) | Pseudo-ephedrine 120 mg q12h (n = 220) | Placebo (n = 605) |
|---|---|---|---|---|
| Dry Mouth | 8 | 2 | 7 | 2 |
| Somnolence | 6 | 4 | 5 | 4 |
| Insomnia | 5 | 1 | 9 | 1 |
| Pharyngitis | 5 | 5 | 5 | 5 |
| Dizziness | 4 | 2 | 3 | 2 |
| Coughing | 3 | 2 | 3 | 1 |
| Fatigue | 3 | 4 | 1 | 2 |
| Nausea | 3 | 2 | 4 | 2 |
| Nervousness | 3 | 1 | 4 | 1 |
| Anorexia | 2 | <1 | 2 | 0 |
| Dysmenorrhea | 2 | 2 | 2 | 1 |

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets-treated patients, but that were more common in the placebo-treated group, inc headache.

Adverse events did not appear to significantly differ based on sex, or race, although the number of non-whites was relatively sm

In addition to those adverse events reported above, the follo adverse events have been reported in fewer than 2% of patients received CLARITIN-D 24 HOUR Extended Release Tablets:

***Autonomic Nervous System:*** Altered lacrimation, flush increased sweating, mydriasis, thirst.

***Body As A Whole:*** Abnormal vision, asthenia, back pain, c pain, conjunctivitis, earache, eye pain, facial edema, fever, flu symptoms, leg cramps, lymphadenopathy, malaise, rigors, tinnitu

***Cardiovascular System:*** Hypertension, palpitation, tachycardia

***Central and Peripheral Nervous System:*** Convulsions, dysphe hyperkinesis, hypertonia, migraine, paresthesia, tremor.

***Gastrointestinal System:*** Abdominal distension, altered ta stipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, to ulceration, toothache, vomiting.

***Liver and Biliary System:*** Cholelithiasis.

***Musculoskeletal System:*** Arthralgia, musculoskeletal pain, m gia, tendinitis.

***Psychiatric:*** Agitation, depression, emotional lability, irritability

***Reproductive System:*** Vaginitis.

***Resistance Mechanism:*** Abscess, viral infection.

***Respiratory System:*** Bronchospasm, dyspnea, epistaxis, hem tysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sinu sputum increased, wheezing.

***Skin and Appendages:*** Acne, pruritus.

***Urinary System:*** Oliguria, micturition frequency, urinary reten urinary tract infection.

Additional adverse events reported with the combination of lo dine and pseudoephedrine include abnormal hepatic function, agg sive reaction, anxiety, apathy, confusion, euphoria, paronina, psy hypotension, syncope, urticaria, vertigo, weight gain.

The following additional adverse events have been reported CLARITIN Tablets: abdominal distress, alopecia, altered mictur altered salivation, amnesia, anaphylaxis, angioneurotic ede blepharospasm, breast enlargement, breast pain, bronch decreased libido, dermatitis, dry hair, dry skin, erythema multifo hypoesthesia, impaired concentration, impotence, increased appe laryngitis, menorrhagia, nasal dryness, peripheral edema, photose tivity reaction, purpura, rash, seizures, sneezing, supraventric tachyarrhythmias, upper respiratory infection, urinary discoloration

Pseudoephedrine may cause mild CNS stimulation in hyperse tive patients. Nervousness, excitability, restlessness, dizziness, w ness, or insomnia may occur. Headache, drowsiness, tachyca palpitation, pressor activity, and cardiac arrhythmias have b reported. Sympathomimetic drugs have also been associated other untoward effects, such as fear, anxiety, tenseness, tremor, n cinations, seizures, pallor, respiratory difficulty, dysuria, and ca vascular collapse.

There have been rare postmarketing reports of mechanical u gastrointestinal tract obstruction in patients taking CLARITI 24 HOUR Extended Release Tablets. In many of these cases, pati have had a history of difficulty in swallowing tablets or have known upper gastrointestinal narrowing or abnormal esophageal stalsis.

**OVERDOSAGE:** In the event of overdosage, general symptom and supportive measures should be instituted promptly and m tained for as long as necessary. Treatment of overdosage would sonably consist of emesis (ipecac syrup), except in patients impaired consciousness, followed by the administration of activ charcoal to absorb any remaining drug. If vomiting is unsuccessfu contraindicated, gastric lavage should be performed with nor saline. Saline cathartics may also be of value for rapid dilutio bowel contents. Loratadine is not eliminated by hemodialysis. It is known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported doses of 40 to 180 mg of loratadine. In large doses, sympathomi ics may give rise to giddiness, headache, nausea, vomiting, swea thirst, tachycardia, precordial pain, palpitations, difficulty in mic tion, muscular weakness and tenseness, anxiety, restlessness, insomnia. Many patients can present a toxic psychosis with delus and hallucinations. Some may develop cardiac arrhythmias, circ tory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs greater than 525 and 1839 mg/kg in mice and rats, respecti (approximately 10 and 58 times the maximum recommended hu daily oral dose on a mg/m² basis). The oral median lethal dose loratadine was greater than 5000 mg/kg in rats and mice (greater 2000 times the maximum recommended human daily oral dose mg/m² basis). Single oral doses of loratadine showed no effect rats, mice, and monkeys at doses as high as 10 times the maxim recommended human daily oral dose on a mg/m² basis.

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*Purple smoke bush varieties, their foliage ranging from burgundy to oyal purple, stand behind bearded iris in shades of amber, honey, and toast*

m herbaceous perennials with flowers in unusual tan des. I am entranced by blossoms in these strange tones, and ought a color scheme might limit my omnivorous collect-. But I didn't realize what it might take to make this plant- work. When the daffodils like 'Buffawn' and 'Irish Coffee' omed in early spring there were few distractions but later, a nble of green leaves, sunlight, and shadow would cause the ge anemones, bronze foxgloves, whiskey-brown iris, and rn geum to nearly disappear. They needed a solid back- und in a contrasting color to be seen at their best.

I took two common purple-leafed plums from the nurs- bed and planted them behind my foxgloves. In early spring leaves of the plums are beet-red, but by the time the fox- ves bloom the red has settled down to a wine color, a stun- g foil to the foxglove's celadon spikes covered with small nze, straw, taupe, or ocher flowers.

More variations on the theme of reddish-purple and ny brown are repeated throughout the arc of my border, h combination more striking than the last. Purple smoke h varieties, their foliage ranging from burgundy to royal ple, stand behind German bearded iris in shades of amber, ney, or toast. They are followed by small daylilies such as species *Hemerocallis lilioasphodelus*, with brown-backed len flowers, and a long-blooming variety 'Golden Chimes', ch starts in June. Farther down the border, a giant-leafed berry (*Beberis thunbergii* 'Royal Cloak') with claret-red es makes a handsome backdrop for the butterscotch and z flower spikes of hybrid foxtail lilies.

The red-leafed woody plants that fill about a third of buff border play their part for two, three, four months or e, but the shrubs I have collected for their showy flowers he do not. Indeed, when the blooms of the lilacs, hazels, ea, deutzia, or mock orange are gone, I am faced with istinguished masses of dull green leaves. Still, I cannot gine banishing these wonderful plants just because their ers are fleeting. The challenge is to arrange them so that star at just the right moment and become humble sup- ing players after that.

For example, I planted the lilacs in a curve in front of a of white pines screening my neighbor's property. After lilacs bloom they blend into the green of the pines, and a s-planting of magenta *Rosa rugosa* makes a splash in front hem.

The winter-flowering members of the hazel family are e good examples of plants that should be focal points n at their peak but invisible later.

My witch hazel (*Hamamelis mollis* 'Westerstede') oms in February with tiny ribbonlike flowers and is closely owed by the hazel *Corylus avellana* 'Contorta.' Pale yellow ter hazel (*Corylopsis sinensis* 'Winterthur'), a super alter- native to forsythia, produces pendent clusters in March and April. But by summer all of these plants have large, coarse green leaves that turn brown in autumn. I have planted the witch hazel on the far bank of the canal in front of spruce and hemlock trees. The primrose-yellow flowers glow against the dark evergreens and call me to cross the arched bridge to sample their sweet perfume. By the time the witch hazel quits blooming, shrubs on the near bank have begun to leaf out and soon hide the hazel completely.

*Corylus avellana* 'Contorta', or Harry Lauder's Walking Stick, shares the terminus of a path with other plants, including a paper-bark maple and Martagon lilies. In early winter the gnarled twigs of the hazel and its long catkins draw attention, but in leaf it becomes a background for the lilies. When the hazel's leaves turn brown, it's a perfect foil to show off the maple's peeling copper-colored bark.

Spireas must be carefully sited, too. Every year when varieties such as bridal veil bloom, I am as entranced as anyone by the cascades of white flowers. But the rest of the year, I wonder how so much space can be allocated to this plant. Deutzias and mock oranges are also like that, especially the latter which seems to have about a half an hour of glory during a June heat wave. In these cases, I've selected varieties that are more worthy of the space they occupy.

*Spirea prunifolia* has an upright form and double flowers. This shrub becomes a neat green column after blooming, and I have planted two to frame the entrance to the meadow. I chose *Deutzia gracilis* because it is a small species with a weeping form and I planted it above a high retaining wall, where its green foliage will soften the stones even after its flowers have passed. I am growing the mock orange *Philadelphus* 'Belle Etoile' so I can cut stems with exquisite cup-shaped double flowers for bouquets. This plant joins a crowd of other white shrubs to become one moment of their season-long bloom.

Sometimes I have wondered if, in my zeal to plant shrubs, I have neglected herbaceous perennials, biennials, and annuals. I felt a bit vindicated and reassured by Penelope Hobhouse, the noted British garden designer and author, who told a recent audience that gardeners in England are relying more and more on woody plants. In fact, she says, the legendary English borders which we imagine are still made exclusively with herbaceous plants have not been that way for decades. Gardeners in England today create mixed plantings that rely as much on shrubs for foliage and flowers as they do on soft-tissue perennials that die to the ground in autumn. And there's a good reason for this. Herbaceous plants often need staking, frequent dead-heading, and grooming. Few people can afford a staff to do this work. Shrubs, as Hobhouse points out, are easier to grow and care for—just another excuse for me to plant more. ■



# WHERE BARGAINS ARE THE RULE

*For the discerning price-minded collector, the second-tier auction market is a godsen*

*You can furnish a home with antiques—and perhaps find a treasure in the process*

By Paul Kunkel

**Most weekends** New York interior designer Thomas Jayne devotes a few hours to searching for furniture and decorative pieces for his clients. A specialist in the restoration of historic houses, Jayne does not compromise on the antiques he buys and rarely stints in terms of budget. But he doesn't like to overpay either.

So rather than peruse Manhattan's rarefied offerings at Christie's on Park Avenue or Sotheby's on York Avenue, Jayne often heads uptown to the smaller auction house William Doyle, where he can sift through lower-priced American, English, French, and modernist furniture alongside colleagues such as decorator Mario Buatta and John Loring, the design director at Tiffany & Company.

If Jayne doesn't find what he needs at Doyle, he checks out Christie's uptown salesroom called Christie's East or Sotheby's downstairs gallery known as the Arcade, where furniture, carpets, and decorative pieces often go for a song. He then telephones contacts across the country who tell him what's coming up at Neal's in New Orleans, Skinner in Boston, and Butterfield & Butterfield in San Francisco.

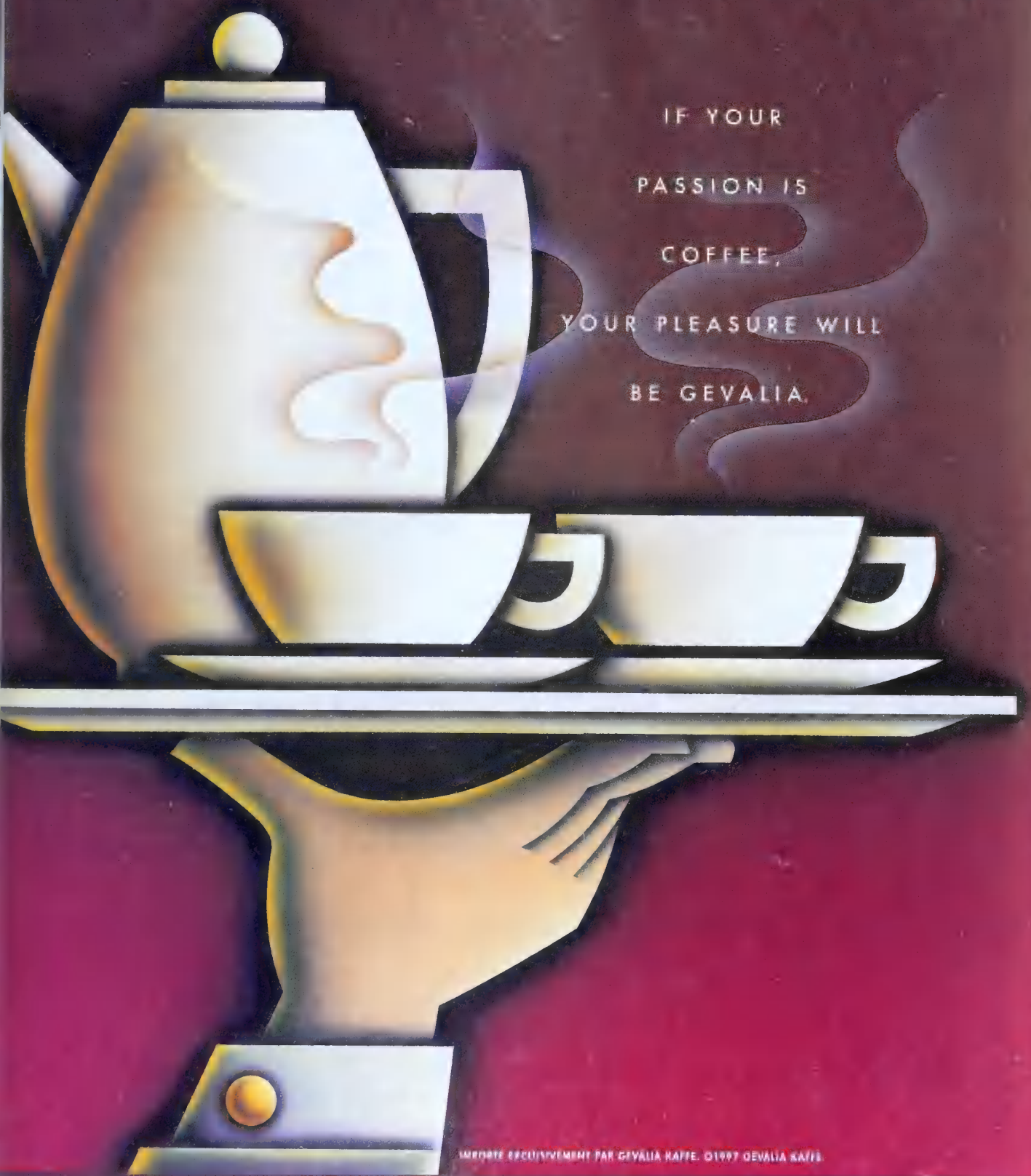
Many of the decorative objects that turn a house into a home—framed prints, small mirrors, bedroom furniture, instance—are often vetted out of the important sales Sotheby's and Christie's. But these items have to go som where, and usually they turn up at what could be called t second-tier salesrooms, where bargains are the rule rather th the exception. Says Mario Buatta, "Clients with an ent house to decorate and a modest budget go to Doyle's, Butt field's, or Selkirk's to get the most for their money."

If you think of the auction business as a pyramid, wi Christie's and Sotheby's at the top and thousands of mo and-pop auction firms handling ordinary household items the bottom, second-tier auction houses occupy the broad mi dle of the market, where discerning price-conscious buye often enjoy the best of both worlds.

Second-tier salesrooms typically operate within a sp cific geographical region—with Selkirk's holding down t center of the country in Saint Louis; Skinner's Boston a Bolton, Massachusetts, offices now the dominant force in Ne England; Neal's and Dixon & Dixon in New Orleans drawi consignments from across the South; and Butterfiel San Francisco and Los Angeles galleries dominating the

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*Twenty years ago, second-tier auction houses catered mainly to dealers, bu today well-heeled collectors mingle with people looking for a secondhand sof*

West Coast. As a group these regional auction houses function as a giant vacuum, cleaning out local estates and collections and offering items in sales devoted to single categories (silver, porcelain) and the occasional thousand-lot one-day marathon session.

Traveling to these auction houses is not an obstacle for many buyers. "Even if I'm working for a client in New York," says Thomas Jayne, "I won't think twice about purchasing something a thousand miles away, because the price is significantly lower even when I include the cost of shipping to New York." According to Jayne, certain items are more likely to be found in certain regions. "When I'm looking for good antique bedroom furniture," he says, "I buy at Dixon's or Neal's, because their selections are large."

Twenty years ago, the second-tier auction scene was a closed world, catering mainly to dealers, says Butterfield's Gary Espinosa. "The average person felt intimidated walking into a salesroom. But today collectors are often willing to pay higher prices than dealers," who must mark up what they buy.

Such was the case at Garth's Auctions in Delaware, Ohio, which holds eighteen sales a year of American furniture and folk art from old (and very private) midwestern collections. "This is our backyard, so we tend to fly under Sotheby's and Christie's radar," says Garth's president and Americana specialist Tom Porter. Sales take place in a 19th-century barn twenty miles north of Columbus. The parking lot is filled with minivans and luxury cars with out-of-state license plates. Inside the barn, rows of chairs face a tiny dais, and the staff makes newcomers feel like family. "For years our strength was in getting the goods, which attracted dealers," says Tom Porter. "But to build a private following, we offered personal service," such as giving handwritten condition reports. Over time, Garth's has developed an almost rabid following among collectors, many of whom travel hundreds of miles to attend an auction. At a recent sale of 19th-century glass, two bidders from New York who battled one another all night discovered later that they lived less than a block apart on Park Avenue, almost 800 miles away.

Another popular second-tier operation is Alderfer's, in Hatfield, Pennsylvania, whose weekly sales of American furniture are regularly scouted by East Coast dealers and collectors. Two years ago, a rare Pennsylvania German *kas* (a large cabinet) with its original paint, offered without a presale estimate, ignited a bidding war that ended when an agent for the du Pont family paid $135,000. Moments later, a more typical Alderfer's piece, a Sheraton mahogany card table listed in their catalog, fetched less than $500.

As the dominant auctioneer on the West Coast, Butterfield & Butterfield pulls in a vast array of consignments, from a $50 hatbox to a 90-foot-long marble balustrade (which LA designer Ron Wilson purchased for $18,500 for his clien Cher) to a rare American Queen Anne japanned highboy which sold last year to a private collector for $772,000.

Take out the occasional masterpiece, however, and But terfield's is almost a mirror image of the two largest second tier operations in New York, Sotheby's Arcade and Christie East, where vast quantities of antiques, used furniture, an household items change hands at bargain prices. "The Arcad is Sotheby's best-kept secret," says director Jennifer Roth. "Fo good household furniture, this is definitely the way to go com pared to retail." Last year, the typical painting at the Arcad fetched $3,500 and the typical piece of furniture sold fo $1,800, only slightly above the average for second-tier house nationwide. To keep shipping expenses low, the Arcade an Christie's East gather most consignments within a 200-mil radius. Because of the large volume they don't overanalyze th goods, which allows the occasional treasure to slip through

For years, the Philadelphia-based American furnitur specialist Anthony A.P. Stuempfig would scrutinize the offe ings at second-tier auction houses, looking for America pieces that had been miscataloged as English (and therefor given an incorrectly lower estimate). He discovered a pair mahogany and bird's-eye maple card tables by the Bosto maker Thomas Seymour, cataloged as "English, William I period," which he bought at Phillips Auctioneers in New Yo for $4,000. They are worth more than $100,000 toda Thomas Jayne purchased four 18th-century porcelain figur at Sotheby's Arcade for less than $100. Today they are wor at least $5,000. "Whenever a sleeper is discovered, more bi ders come to the next sale," says Jennifer Roth.

To expand its presence, Sotheby's purchased Chicag Leslie Hindman Auctioneers, a leading second-tier operatio last year. And in April the London-based Phillips auctio house acquired Selkirk's in St. Louis. As a result many mi western auctioneers have been forced to either specialize die, says John Toomey, whose Toomey Gallery in Oak Par Illinois, holds four sales of fine modernist and postwar furn ture every year. At a recent Toomey sale, Dallas-based int rior designer Emily Summers purchased more than a doz pieces for various clients and for her own offices, including 1950s George Nelson dressing table that was a lot less expe sive than a comparable piece of new furniture. "Unlike a ne piece," she says, "the Nelson table has character and historic value, which means its value will rise over time."

The dean of specialist auctioneers is Willis Hen whose Marshfield, Massachusetts, firm holds four sales eve year, one of them devoted to Shaker antiques. In 1991 t show mogul Oprah Winfrey attended a Willis Henry te sale on the grounds of the old New Lebanon Shaker colo in the Berkshires and purchased a three-drawer chest for



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# FINGERS ON THE PULSE

**cently I was in Chicago** to present a lecture at Marshall ld's on the resurgence of midcentury modern furniture sign. As I stood in front of the department store's famous nd House—a full-size one-story approximation of a resi- nce that they completely redecorate twice a year—I found self brimming over with memories of my early days as a orter covering the midwestern furniture industry. That was nost forty years ago, and everyone—press and store cus- ners—visited each new Trend House to learn where home ign was going in the year ahead.

Trusting that this giant retailer still had its finger on industry's pulse, I toured the house before my presentation see if it would confirm or contradict what I was about to With great relief I found that several of the designers ould show in my slide lecture—Finn Juhl, T.H. Robsjohn- bings, Michael Vanderbyl, Edward Wormley, Christian igre—were much in evidence, assuring me that House utiful's pulse-taking capacities were also undiminished.

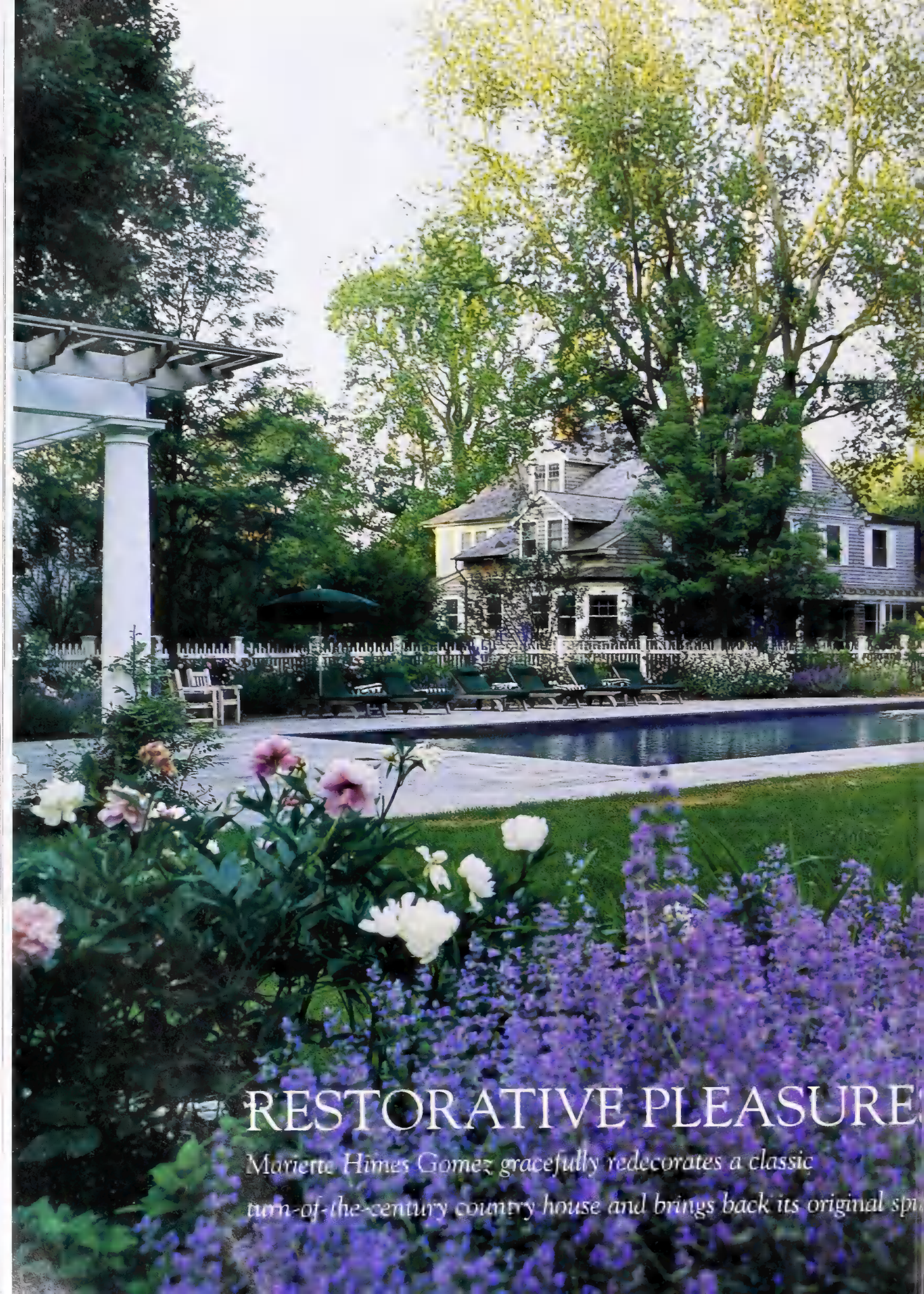
After I spoke, people came up to say hello and to share ir reactions. One had just moved into the famed apartment tower by Mies van der Rohe and was looking for furnishings more at home in her new surroundings than the antiques she had long owned. Another woman, there with her daughter, confided she was still perfectly happy with the family antiques she had always lived with. A third related with pride that she retained her midcentury Scandinavian pieces and was glad to hear they were chic again. It was a reminder that there is no such thing as one right decorating style.

Then I was off to see what the retail showroom Luminaire had brought back from Milan. Many of the designs from Italy's famed annual furniture fair have already made their way into our American stores and showrooms, and you will see some of them in the Style Beat pages this month.

Whether your eye is attracted to the latest from Milan, or the new furniture collection based on Bill Blass's own antiques—also in this issue—or our story on how to buy decorative arts at auctions, the choices continue to multiply. This month I'll be heading back to the Midwest to serve as honorary chairman of Evanston's annual crafts show, where I know I'll find even more possibilities for beautiful rooms.

Louis Oliver Gropp

EDITOR IN CHIEF



# RESTORATIVE PLEASURE

*Mariette Himes Gomez gracefully redecorates a classic turn-of-the-century country house and brings back its original spi*



*In the living room of a vintage 1895 house in East Hampton, New York, a comfortable mix of English and American pieces, including a Queen Anne–style pub table from Newel Art Galleries, recalls the allure of the past. Opposite: White picket fence surrounds the pool on the tree-shaded three-acre site.*

*Boldly shaped furniture and a pale palette give the spacious ground-floor rooms a unified feeling. Clockwise from right: Antique French console at front door adds welcoming note. Sunroom is a cozy family gathering place; twine rug from Rosecore Carpet, bobbin armchair from Yale R. Burge upholstered in striped linen from Osborne & Little. In broad entry hall, American hooked rugs from Laura Fisher Antiques. David Hockney print,* Celia in an Armchair, *hangs over living room mantel and a circa 1900 chair by William Morris's firm.*











MARTIN FILLER PHOTOGRAPHY BY THIBAULT JENSEN PRODUCED BY CAROLYN ENGLEFIELD

**tening to the architecture** of a fine old house before deco-
ng its interiors is a well-known principle of design. Yet it
n takes careful interpretation to devise a coherent and
ectful new vocabulary for contemporary living, especially
strict historical scheme is neither called for nor wanted.
iette Himes Gomez is no stranger to the kind of big, tra-
onal country house she was asked to decorate for a young
ily whose New York City apartment she had already done
This handsome landmark built in 1895 in East Hampton,
York, had excellent period details and compact propor-
s, but its interior spaces were too dark and did not have
easy flow that can make large areas feel inviting.

Though set amid three acres of parklike grounds shaded by magnificent old trees, the house lacked the porches, French doors, and sunroom that would connect it more completely with its verdant surroundings. Architect Boris Baranovitch undertook a discreet remodeling and expansion that brought out the best in the original features while adding new elements that blend seamlessly with the old ones. Most astonishing is the 1,500-square-foot top-floor guest suite (almost one-quarter of the structure's total interior space) that he reclaimed from a warren of useless attic volumes, transforming it into a commodious two-bedroom apartment.

Gomez is a leading exponent of the monochromatic school of decorating. She knows that the unified use of neutral tones throughout a house is an almost foolproof method for



*Woven wicker chairs give an edge to the dining room. Taking her cues from its original wood paneling, Mariette Himes Gomez reinterpreted several Arts and Crafts period motifs, including William Morris-inspired hand-painted linen from Travers & Co. used as a deep frieze, wrought-iron chandelier from Marvin Alexander, and Victorian majolica oyster plates propped on the mantel. Rug from Elizabeth Eakins Cotton.*





tying a big scheme together and also allows for the boldly outlined furnishings she favors—pieces that would be overwhelming in bright colors. Here the dark wood paneling of the front-to-back entry hall, dining room, and library shared a gloomy aspect that Gomez lifted through the simple expedient of off-white paint. Wood floors sanded thin through a century of refinishing were replaced and partially covered with a variety of natural-fiber area rugs—sisal, twine, cotton, and antique hooked—that maintain the casual feeling of a house that needs no grandiose flourishes to assert its dignity. "Mariette is very clever in interpreting the mood we wanted to have—light, airy, and informal," says the mistress of the house. "And yet she forced us to be less conventional than we would have been."

Though very much of the late 1990s in its underplayed luxuriousness, the decorating scheme makes a few respectfu nods to the 1890s, including the Victorian era seating Gomez i so fond of, such as a superb Queen Anne chair from the deco rating firm founded by the influential design entrepreneu William Morris. The square dining room centered with a roun table plays with several Arts and Crafts movement themes— plate-rail-high paneling, a boldly patterned frieze—but the sof palette makes it clear this is no period reproduction. Morri might have been startled by the woven wicker dining chair that surround the circular table. But this elevation of a hum ble material handled with architectural restraint makes it n farfetched to imagine that he would feel considerably more a home here than in most of the more ostentatious English houses in the vicinity.







*Romantic and relaxed, the grace notes of this year-round getaway house celebrate a classic American style. Clockwise from far left: An elegantly slender iron four-poster by Niermann Weeks at John Rosselli Ltd. stands out against floral woven fabric by Hinson; pillows from Portantina, New York. Guest room coverlet and pillows from Gracious Home, New York. Barlow Tyree teak chairs used for alfresco dining. Back porch, one of several harmonious additions made by renovation architect Boris Baranovitch, is furnished with wicker seating and tables from English Country Furniture, Bridgehampton, New York. Majestic trees bring imposing scale to the property.*

FOR MORE DETAILS, SEE READER INFORMATION





# PERSONAL BEST

*Fashion designer Bill Blass launches a furniture collection, featuring favorite pieces straight out of his own rooms*

By Christine Pittel  Photography by William Waldron
Produced by Sarah Kaltman Cantor





*he graphic punch of ese wheelback airs, shown here in tique black and ower-white painted nishes, appealed to e designer's discerning e. Opposite: The ug leg desk, with tooled leather top, elegantly eccentric.*



**Whenever Bill Blass visits a new city,** he heads first for the museum and then for the antiques shops. Blessed with enormous curiosity and impeccable taste, this inveterate collector creates homes for himself that have been almost as influential as his clothing designs. So when Pennsylvania House asked him to develop a line of furniture, all he had to do was glance around his own rooms for inspiration.

"I have a pair of those wheelback chairs in my country house in Connecticut," he says. "The mahogany originals are 18th-century English, but I think the bold shape is remarkably modern." Available in hand-rubbed cherry, black and white painted finishes, they exemplify the flexibility inherent in this collection. The strong, simple lines of the demilune table—copied from an American piece bought in Washington, D.C.—could fit into a downtown loft or a rustic farmhouse. "I've always mixed things from different countries—French, English, Scottish," says Blass. "Now I think people are becoming confident about mixing the old with the new as well. Pick an unusual piece to enhance what you already own," he says. "Decorating should be an adventure."

*he original of this intricately arved secretary, with its pearly ntiqued painted finish, was ought in Brussels. Creamware om Niall Smith. Opposite, ockwise from top left: A sofa, haise, and ottoman in the nd of natural linen upholstery ll Blass loves are centered ound a comfortable leather ing chair. The drawer on the milune tavern table goes rough to both sides, which eans it works equally well as console or in a corner. The acefully scalloped sleigh bed th simple hemstitched sheets Wamsutta was adapted from old Scottish bench. The rve of the drawers is all the coration this chest needs; it so comes in burnished oak.*

MORE DETAILS, SEE READER INFORMATION



# MAJOR TASTE

*With toothsome leftovers, orphans, and nice inherited bits, Ronald Grimaldi has turned his Long Island cottage into a Franco-Russian piece of cake*



*Mixed-parentage furniture in the drawing room—family-owned tables, I-wish-I-were-18th-century sofas, and a fine period mantel—are pulled together by graceful 19th-century French chinoiserie wallpaper. A French chandelier lights the Rose Cumming damasks and silk taffetas that dress up an extravagance of comfortable seating and pagoda-like pelmets at the windows.*



By Carol Prisant Photography by Robert Starkoff Produced by Carolyn Englefiel

**Designer Ronald Grimaldi is slightly embarrassed** that the sweeping approach to his house and the imposing eagles flanking his Long Island driveway prepare visitors for some lordly, pillared manse. But (surprise) the house at the end of his Southampton drive—despite that Renaissance fountain in the yard—turns out to be a low-slung rose-covered cottage of an unassuming mien. Which is true, too, of its owner, who says he is "just an old-shoe guy who happens to love beautiful things." Visitors should not be intimidated by these surroundings, or by Ron Grimaldi himself, for both deplore pretense and manifest Major Taste in a casual way.

This is actually the eighth or ninth Hamptons house Grimaldi has owned over the years (he still retains a few, which he leases to tenants). While spiffing up old dwellings is fun, he admits it can be expensive: "I did this one really on the cheap. I hardly bought *anything* for it." He didn't even paint most of its ten rooms, though he did put enviable old wallpapers in two of them, plus yards of seemingly unmatched but matchlessly well-integrated fabrics. (It helps, of course, that he is president of Rose Cumming, a Manhattan textile firm that also sells furniture and decorating services.) Grimaldi knows how to fill empty rooms with leftover furniture—left over from his mother's house, other homes of his own, and in one case, from the back of his showroom delivery truck.



***Easy eclecticism (above) is an 18th-century giltwood sconce and a baroque sofa of recent vintage, plus a 1940s mirrored coffee table, and leopard-print silk velvet-covered stools. Opposite, clockwise from top right: Old-fashioned single hollyhocks. Centering the circular drive and framed by the front gate, the stone Renaissance fountain is simply too big to plant. Cut roses from the garden make a billowy bouquet. A necklace of rambling roses and a few tall lilies frame the unassuming entrance to the house, originally one of several auxiliary buildings on a large estate.***

He bought this house quickly and finished it in less than eight weeks. It wasn't until a scholarly friend came to visit that he realized the fountain and an interesting wellhead (Grimaldi calls his cottage "Wishing Well") in the garden dated to the Renaissance—rather older than his Belle Époque period house. Still these artifacts are understandable because this architecturally sophisticated structure was once the "hobby house" on an estate designed by Stanford White, and it held tons, literally, of White's favored European plunder. There are elegant old mantels and 18th-century hanging [illegible] indoors where, despite some Franco-Italian touches, the soaring ceiling and great gla doors of the entry hall felt Russian to Grimaldi. This dach quality, he decided, called for a straightforward Slavic styl So there is little color, for example—only bronzes ar browns—and such strong, eccentric furniture that you migh think Vronsky or Zhivago had ju left for a morning gallop.

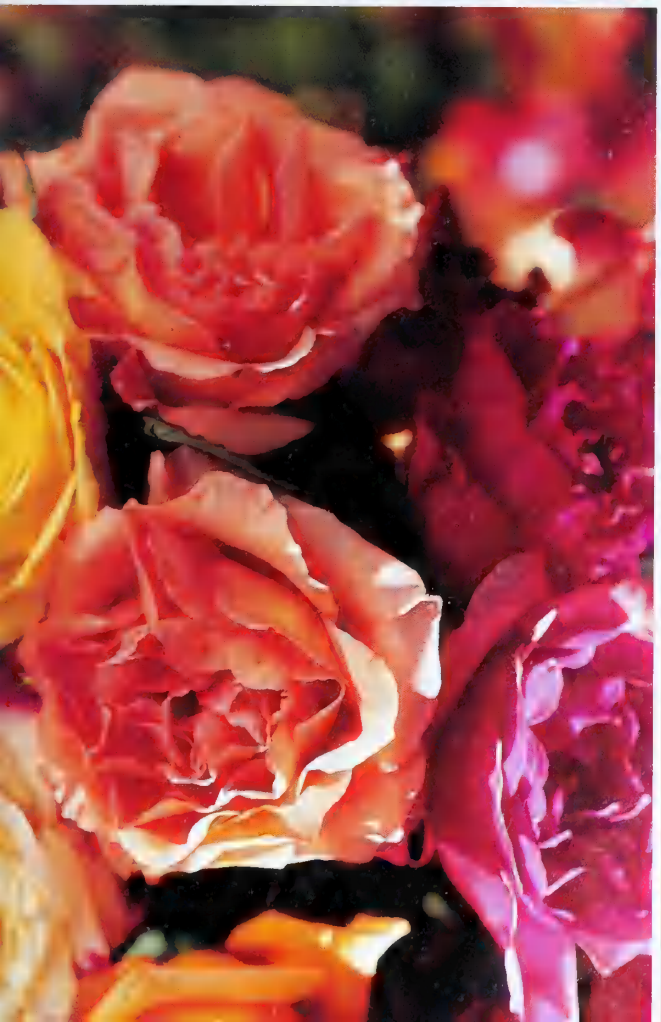
Just beyond a door, hov ever, the dacha becomes a Frenc *manoir*, and the centuries pi up comfortably in a down-fille drawing room. From its an 18th-century giltwood wall ligh ("scenic papers limit picture and mirrors"), to its 19th-centu French chinoiserie wallpaper (th sky portion, sadly, had to be cut fit), to the "1940s nothing" canap that just happened to wor Grimaldi added clusters of inhe ited chairs, tables, and middl aged "smalls," the trade term f accessories. Only the vintag sofa and the reproduction plast roundel above the picture mol ing were purchased specifically f the room. Lacking reflective su faces except for an English ove mantel mirror and a small coff table, the room is mellow an warm, and it exudes the very e sence of throwaway luxe.

His understated bedroo wrapped in the sere pen-and-in version of the chinoiserie pap installed in the living room is c sually, effortlessly Continenta The gilded valance above the be he salvaged, "smashed and br ken" from the back of his com pany's furniture truck. And whi friends warned, as friends are prone to do, "It'll never work Grimaldi chopped, nailed, and all but stretched its aging tim bers into a proper semblance of a cornice. Then he "just" (I says) draped it in silk, "just" upholstered the headboard some damask (while the rest of us agonize endlessly over colo pattern, weave), "just" laid seagrass on the floor, and—poof- offhand sumptuousness.

There are lessons to be learned here: First, don't wor too much. Then, don't overintellectualize. And finally, don try to "match." Easy on the angst is often easy on the eye













*he entry hall with its gnarled-root center table has country-Russian airs, the clean ol light bouncing off the honeyed-leather chaise and bare chestnut floors. An old drum is convenient side table. Opposite: Almost ready for lunch in the dining room, a drop-leaf ble is surrounded by Chippendale-style chairs under a basket of crystalline beads.*









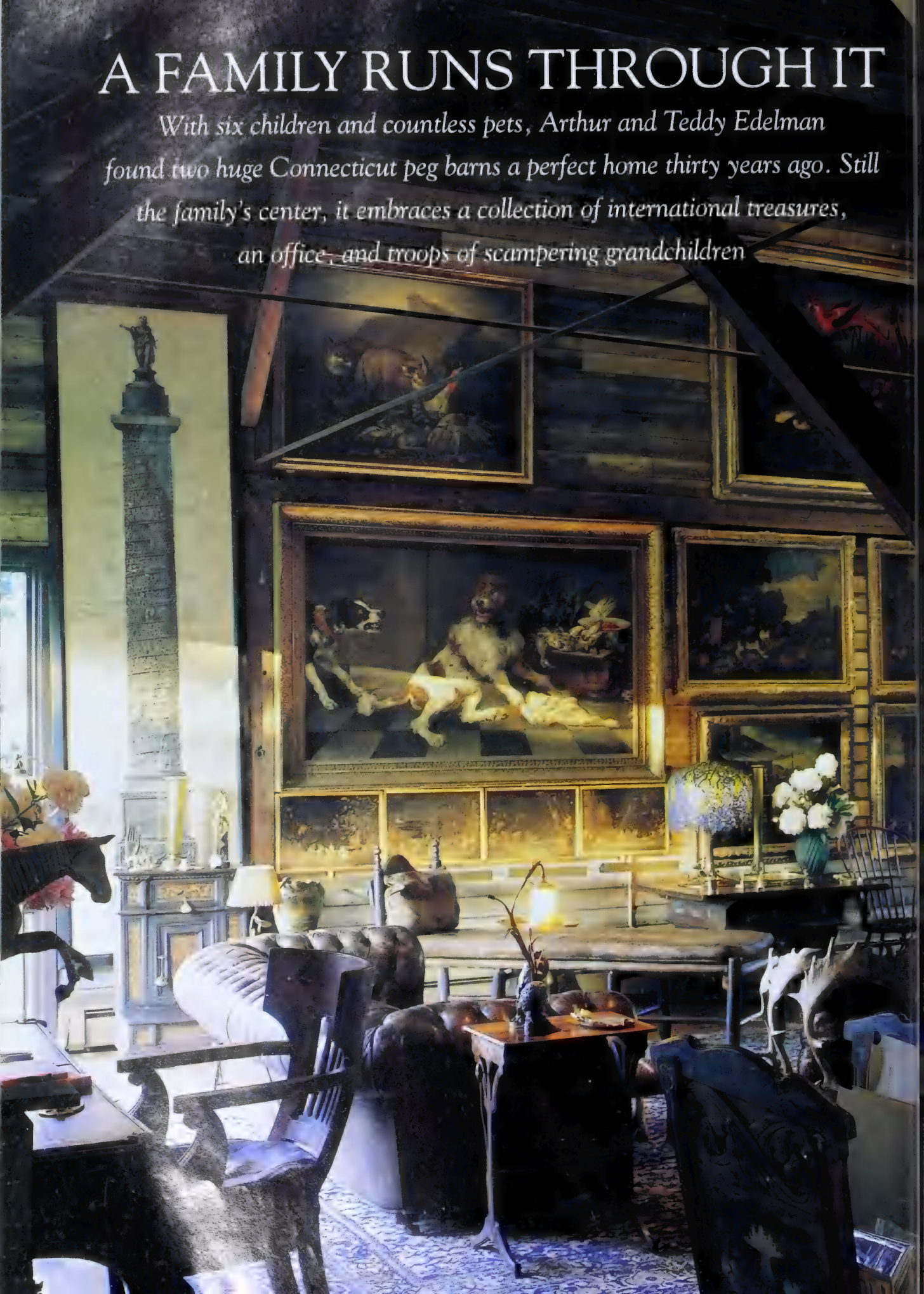


*ily linens drape a*
*en table, where*
*que marble columns*
*a small pool lead to*
*al lawns beyond.*
*osite, clockwise from*
*ft: Pen-and-ink birds*
*delicate branches on*
*oiserie wallpaper set*
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*ed and a fanciful*
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*aldi déshabillé in his*
*ined dressing room.*
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*accessorized, but all*
*abinetwork was*
*dy in place.*

E DETAILS

# A FAMILY RUNS THROUGH IT

*With six children and countless pets, Arthur and Teddy Edelman found two huge Connecticut peg barns a perfect home thirty years ago. Still the family's center, it embraces a collection of international treasures, an office, and troops of scampering grandchildren*





*Travels abroad, particularly to Italy, have filled Arthur and Teddy Edelman's 40-by-30-foot living room with heroic works of art. Flanking paintings that include a 17th-century Flemish dog that all but growls are soaring Piranesi etchings of commemorative columns from Imperial Rome. Signed Tiffany lamps ("bought long ago for a song") and an Art Nouveau print case (foreground) reflect the couple's passion for fine early-20th-century pieces.*











By June Kurt Photography by Scott Frances
Produced by Carolyn Sollis

**iving into these fifty family acres,** you pass fields and fruit es, a vineyard, and a vegetable garden without catching a mpse of the houses two grown sons inhabit. The friendly rkman on a tractor turns out to be Arthur Edelman, pater-nilias, who remembers spending "years on a brush hog" ning a tangle of Connecticut scrubland into today's estate-e sweep. The secret of this former thicket is that a small er runs through it. And above its grassy banks stands the elman's house, its tall rooms tuned to the water's chortle.

This is the sort of pastoral place where young people eam of holding their weddings, and in fact "all six of our ildren—plus one friend—were married right here," says ddy Edelman, settling on the 20-by-40-foot screened porch ey keep windowed and warm in winter. From here she can e the river's edge where seven-ar-old granddaughter Emily, who es on the property, is launching ck boats just below the pond dam th her cousin Margaret. Their ndmother is unworried because rthur taught both generations to im at an early age."

Given the Edelmans' expan-e country kingdom, it's hard to lieve that years ago wild horses uldn't have dragged them out of w York City. In the early 1960s, ir innovative color work in exotic thers put them at the center of an citing fashion swirl. Galanos and lston were on the phone. A not--famous Andy Warhol designed ir brochures, their ads, and a morable coloring book for clients. oveted awards came: a Coty, a iman Marcus. In time, they tched their focus to luxurious up-lstery leathers for architects and corators, the covering for many of ir own furnishings.

Then in the mid-1960s horses drag them to the country—show rses. "Our older children were to-ly horse-crazy," says Arthur. "They lived to ride, and their ach was up here." To cinch the deal, a horse barn came th the property. Yet forging a home out of two pre-1840 peg rns found nearby was, recalls Arthur, "a heaven-and-hell perience." Various architects' overly fancy plans got tossed t until the couple finally lit on an eminently rational, liv-e, and bighearted scheme.

There is no doubt that the house, though unpretentious m without, has grandeur within. The beamed living room d adjoining porch are huge: 22 feet high with a combined -foot sweep. The porch is where tables are set for family thdays and celebrations: 24 for Mother's Day, 30 for Christ-mas, including eleven grandchildren aged 21 months to 15 years, who all live close by. In an upstairs wing (barn number two), six little Edelmans grew up in six cozy bedrooms in a dormitory line. Sensibly, the master bedroom is off in its own peaceful corner below, only a step from a new swimming-pool wing, where both energetic Edelmans begin each day before heading off to their office or factory.

Since neither is considering retirement from the active family business—descended from one founded by Teddy's father and now joined by two of the couple's children—there is a vast home office crammed with art books and family photographs and lit by globe lights painted with snakes by Warhol. It is not irrelevant that Arthur stands six-foot-six, which accounts for the fact that most everything in the house (except the kitchen) is similarly scaled to Viking proportions. "He just doesn't feel comfortable in small spaces," his wife confides.




***Above: Family portrait by daughter Sally when six hangs framed in a bedroom. Opposite, from top: Beneath the new indoor-pool wing, a children's outdoor theater. Left: Teddy and Arthur Edelman wreathed by grandchildren. Right: Inspired by visits to Tuscany, the owners terraced the slope. Granddaughter Margaret is proud of catching a fish from this bridge. The river's edge is bordered in stone.***

"Taking care of animals teaches responsibility," claims Arthur, and the family's passion for animals just about took over the place for a time. One of their many horses gratifyingly set a world's high-jump record at Madison Square Garden. Every kid had a dog and the dogs had puppies: "We once took 45 dogs to the vet for shots," recalls Teddy, who has reduced the pet population to two dogs and a macaw.

The same passion for animals has filled the house with intriguing artwork of a high and often whimsical order—a rare snake-wound standing lamp by turn-of-the-century designer and metal artist Edgar Brandt; a quartet of big Saustino Bocchi paintings detailing the sad history of a bad cat; a life-size carved stone turkey from Florence; exquisite small tables by Emile Gallé with marquetry depicting flying eagles.

On the couple's frequent business trips abroad, "We always take a day to sneak off to galleries and antique shops," says Teddy. Educated art lovers, they buy what delights them, whether it's a Mexican terra-cotta sculpture or a modern Chinese screen. One year they came back with two carved and gilded Italian cherubs to mount above the concrete fireplace; another trip yielded an eight-foot African carved bed to use as a table for art books. "And right now we've got our eye on a bronze goose in Venice," says Arthur, who clearly wants it. But when it comes to shopping, Teddy's most recent coup was one of her proudest. "I bought matching striped sailor jerseys in Portofino for all the grandchildren," she says. "And every one of them fit!"




*On custom sofas (above) and a quirky collection of chairs, top-of-the-line upholstery leathers—the Edelman business specialty—are warmly at home with the barn's wood walls. The living room's vista sweeps to the outdoors through a grand porch, seen opposite top. Below: In the dining room, a cozy respite from vast spaces, 17th-century market scenes by Frans Snyders crown kitchen pass-through. "That fruit chandelier is our only piece whose provenance is a mystery," says Teddy Edelman.*





*An adaptable second living room, the porch (above) has wide views of the river's passage through the land. In winter, glass replaces the screens; for parties, children's chairs are tucked away and several long tables set up. Below: "Why move to Florida?" says Arthur Edelman. "Our whole family is here. So instead of good weather we have the pool." Every morning faithfully, the couple do their laps (Teddy is up to 32), swimming through the treetops.*





*"Wonderful big pieces from the mansions of the Gilded Age could be had for very little money years ago—no one wanted them," says Teddy Edelman. "We found this mahogany copy of a Cardinal Richelieu bed in St. Louis"*

*The lustrous floor of the master bedroom (right) is not wood but Edelman leather, its pattern from a stone courtyard in Florence. "It's fifteen years old and hardly worn," says Arthur Edelman. Andy Warhol did the shoe print over the bed and colored it as a birthday present. Above: Granddaughter Emily reads in one of the "dorm" rooms, under a horse painting an aunt did as a child. "My grandparents keep old books and toys here for us," says Emily.*

FOR MORE DETAILS, SEE BEHIND THE SCENES



# ESSENCE OF PROVENCE

*For her own garden near Avignon, a landscape designer took inspiration from the fields around her—olive trees, sweeps of lavender, and even irrigation ditches*



*The long canal of Dominique Lalande's garden empties into this pond skirted with willow, oleander, and irises; a living wreath of ivy frames a giant ball covered with mirror shards. The canal (opposite) runs to the pond between mounds of lamb's ears.*



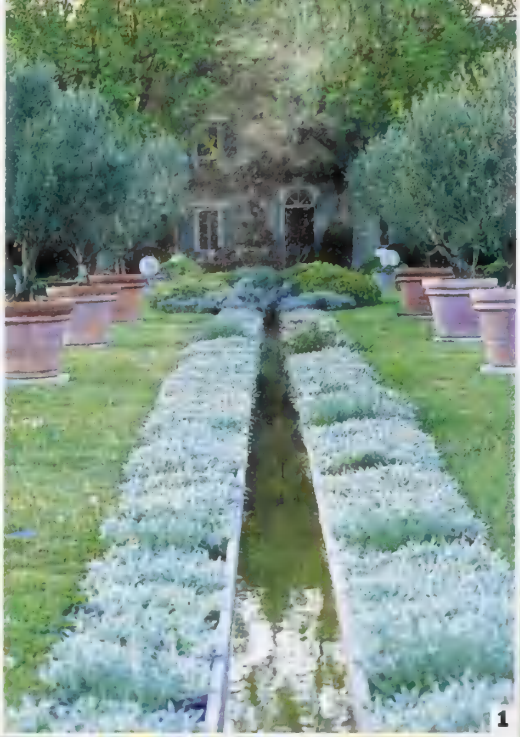
By Christopher Petkanas Photography by Alexandre Bailhache Produced by Carolyn Englefield

**In soulful bouts of self-examination,** gardeners are perennially exploring the role their gardens play in their lives. But no one's is as central to the existence of its owner as Dominique Lalande's is to her.

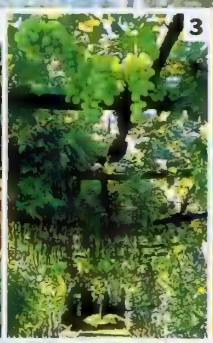
A self-taught professional landscape designer, Lalande uses her garden—a geometric mix of Italian Renaissance and Provençal agrarian influences—as a test bed when working for private clients. Located outside her native Avignon in the south of France, it also supplies her with raw material for other pursuits. Grape hyacinths pose as models in her designs for the French faience company Gien. The thirty fruits and vegetables that make Lalande's one of the best private tables in Provence are her own harvest. Peonies turn up as a border in the scrapbook she keeps to document lunch and dinner parties.

Nine years ago, when Lalande and her husband, Bruno Lafourcade, whose firm specializes in restoring old houses, acquired Les Confines, there was nothing to suggest such promise. The turn-of-the-century farmhouse was derelict, the 25 acres of land a flat, mistral-swept, sun-scorched wheat field. While Lafourcade raised the foundation of the house and aligned its windows, Lalande took encouragement from five wide-waisted plane trees, icons of the Midi. Marshaled in a row off the south facade, they would shade the dining terrace, making a dappled stage from which much of the future two-and-a-half-acre garden could be seen.

No gardener is so naive as to hope for water in Provence


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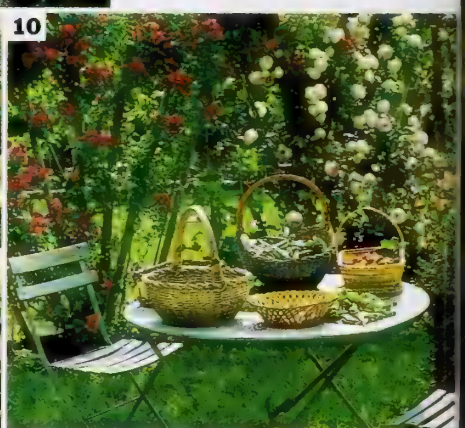

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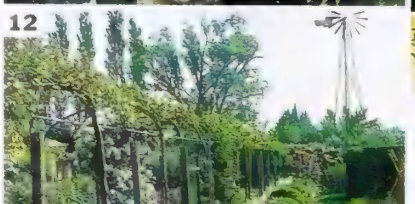

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*1) The channel is fed by a pool off the terrace. 2) Strawberries from the potager. 3) A pergola heavy with grapes. 4) Bruno Lafourcade's scrambled eggs with truffles. 5) Beyond a mini lavender field, a haze of perovskia. 6) Cypress hedges shield cardoons, asparagus in the potager. 7) Lafourcade's ragout of peas, fava beans. 8) Arching squash vines. 9) 'Pierre de Ronsard' and 'Clair Ponce' roses against the chicken coop. 10) Fresh-picked vegetables for lunch. 11) Homemade jams. 12) In the potager, a Judas tree-entwined arbor. Opposite: A lunch table with a cloth embroidered by Lalande.*







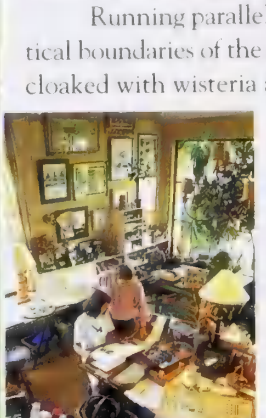
where dryness has been battled since the time of the Romans, but there it w coursing nine feet underground. Discovered when the land was cleared, t water was seen as destiny by Lalande, who invited it to shape her design. long, narrow canal is the spine of the garden, lining up with the center of t house. Echoing the region's irrigation ditches, the channel is edged for half length with fluffy mounds of lamb's ears and flanked—like some fantasti allée leading to a Florentine villa—by potted olive trees. Throughout, L lande favors the gray-green foliage of indigenous plan

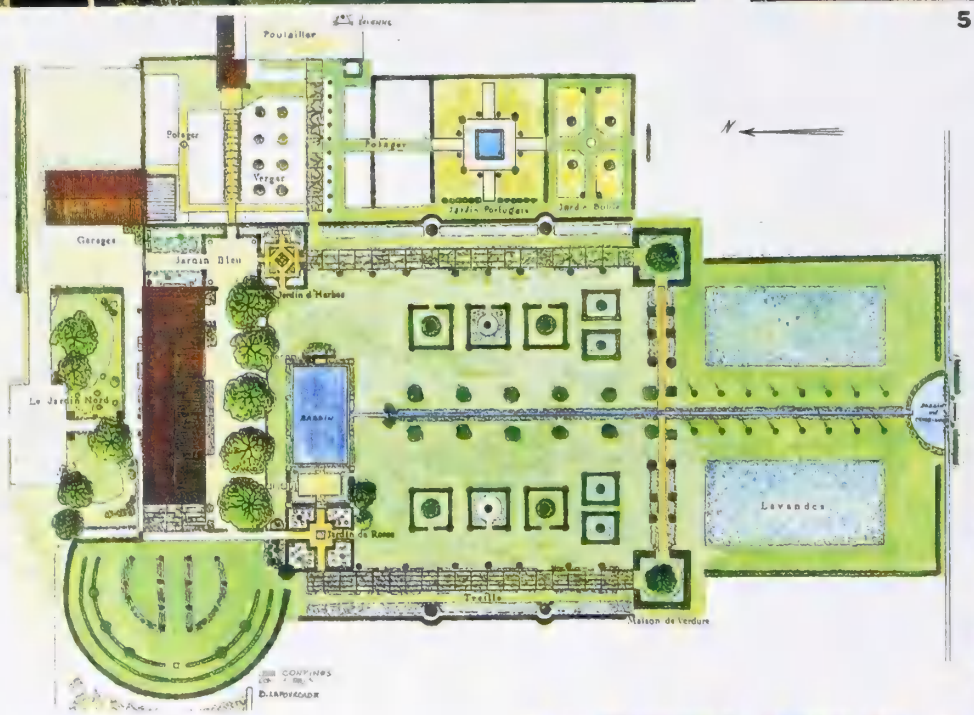
Running parallel to the channel and setting the v tical boundaries of the main garden are rustic pine pergo cloaked with wisteria and Muscatel grapevines. The sy metrical plots between the cha nel and arbors are largely de cated to formal parterres outlin in handsomely groomed *teucriu* Tucked out of sight to the extre east are a *potager*, chicken coo and cutting garden. To the we an all-green garden laid out concentric arcs hugs the hou

The channel, cut by a press walk continues through t huge blocks of lavender, plant with a strict geometry as a lo farmer would. Spied in the d tance is the windmill that pum ground water.

Water. Movement. Growt "Everything I need is here," s Lalande.










*1) Dominique Lalande prepares dinner for the chickens. 2) Lalande and Bruno Lafourcade in a Bugatti he restored. 3) The cutting garden, also known as the Jardin de Boules. 4) Going over plans for a joint project: her garden design, his house rehabilitation. 5) In plan: cypress walk cuts channel at mid-point. 6) With bits of Gien faience, Lalande put a mosaic front on the potager fountain. 7) Her pattern for 'Jardin d'Eau' painted directly on an unglazed plate. 8) The south facade. 9) Lalande's menu books. Opposite: Iris under a pergola.*













*The concrete foundation of a sheepfold became the pool that feeds the canal. Beyond the parterre, outlined in teucrium clipped into crisp globes linked by low hedges, stands a pine pergola hung with wisteria. The stone spheres owe their advanced patina to Dominique Lalande, who went at them with a hammer.*

FOR MORE DETAILS, SEE READER SERVICES







# SHIPSHAPE

*In sleepy Sausalito, interior designer Stephen Shubel and artist Woody Biggs have revived an old thousand-square-foot fisherman's cottage, investing it with enough ingenuity and style to make it practically seaworthy. Filled with lively details—striped fabrics, nautical memorabilia, and gilded treasures—the once-somber redwood-paneled interior is now an ocean of white*

By Zahid Sardar
Photography by Dominique Vorillon
Produced by Jody Thompson-Kennedy



*A simple palette of black and white allows Stephen Shubel and Woody Biggs to combine many mementos within the small interior. In the living room (opposite), paper-covered books are combined with Biggs's artwork; silver and gold objects are accents. A Shubel-designed upholstered ottoman doubles as a coffee table. Clockwise from top left: Shubel's modern table lamp lights antiques gathered in Europe—marble fruit, a gold-painted urn, a horn candlestick, lithographs. Resident dog Sophie poses near the fireplace. A leather valise atop a primitive sugarcane table adds height.*

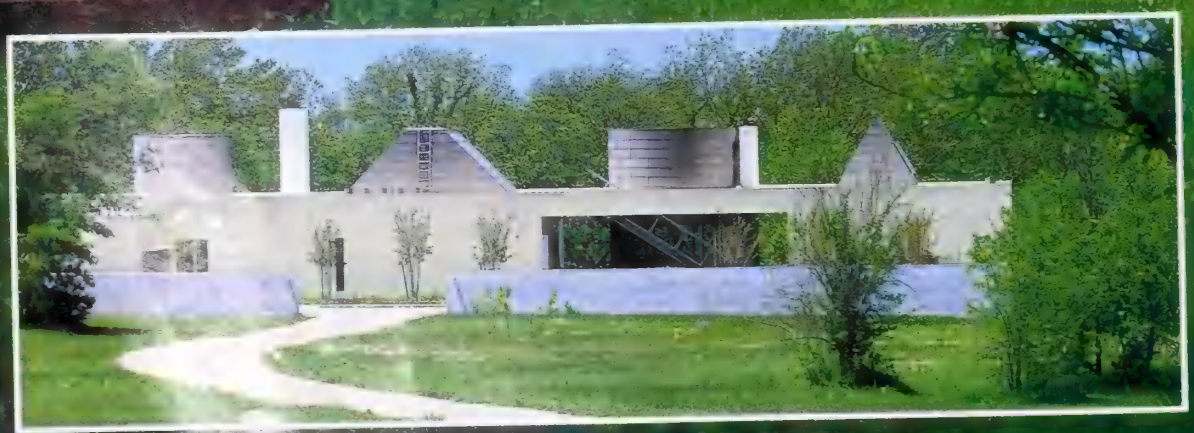

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MAKEFIELD
NICE
TCHENS

# SKY'S THE LIMIT

*Architect Max Levy gives a Texas daughter a prairie house to come home to*

By Susan Zevon  Photography by Scott Pransky





*"The prairie confers a nobility on common-sense buildings," says Max Levy. With a contemporary play on the Texas vernacular, a circular screened porch shoots up through the middle of the traditional dog trot separating the main living space from a studio and guest house. Inset above, left to right: The owner can look up through skylights of different shapes: triangular above her bed; circular over the dining table; square for the living room. Inset, left: Driveway curves to the motor court in front of the house.*







**t's so flat here—how will I ever get used to it?"** Reba loger asked Max Levy, the architect she commissioned to sign a house when she returned to her home state. Eleven ars in New Mexico and Arizona had accustomed the artist d writer to mountain and desert views far more soul-stirring an the seven acres of prairie outside Dallas on which she as to resettle. Levy's response was to focus his design on the y. Levy says, "In Texas, regionalism used to mean dressing a use up cowboy style. I prefer to connect buildings to the re- n by nature—the clouds ove, the sun and rain." nce Gloger wanted a use that was "light and y and happy" they were perfect accord.

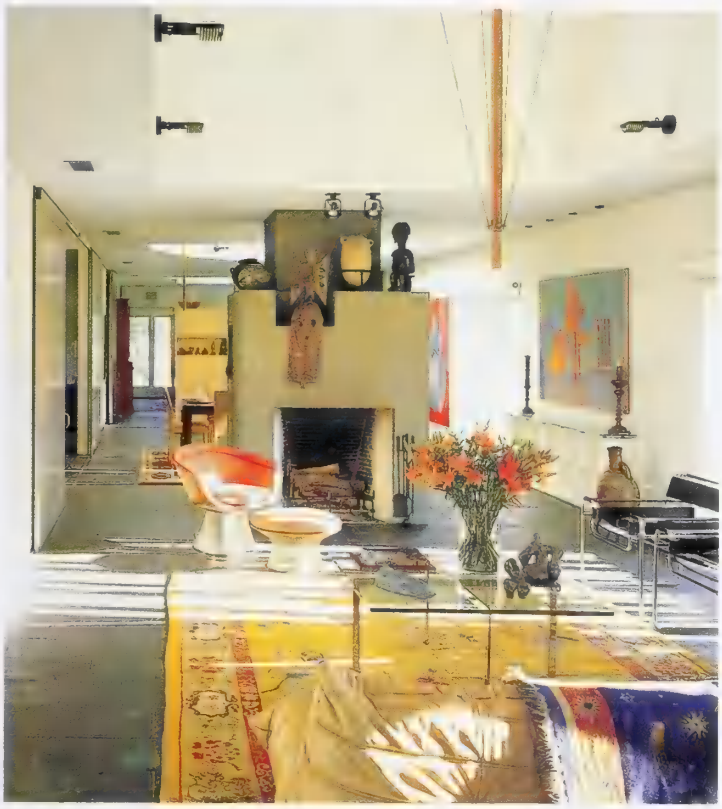
But of course there re practical matters to nsider. Gloger, who had sed her six children (now own) in a large conven- onal brick house on a nch near Houston, rel- es her privacy now. "I nt the studio and guests t of my house," she told vy. She asked for a basic, onomical rectangular use with a traditional xas breezeway (known the South as a dog ot) linking the private d guest quarters. High- aintenance materials re to be avoided.

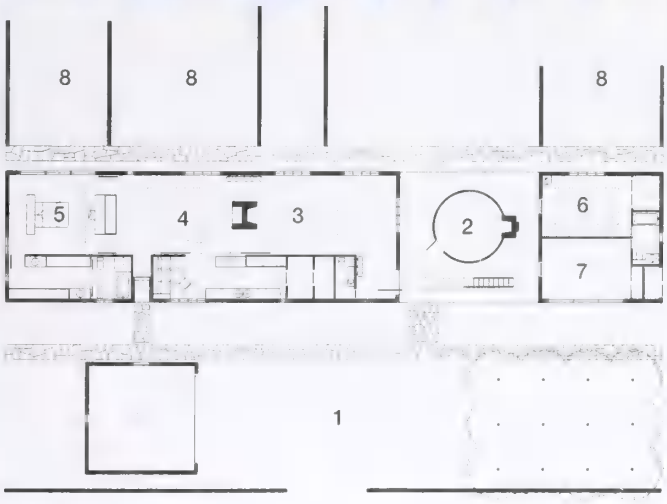
Gloger, a petite man who creates large- le paintings and sculp- re and gutsy poetry, didn't k a big house, but Levy t that "Reba's spirit is too pansive to be contained rabbit-warren rooms," he designed one vast t-like room for the main ng. It provides 132 by 25 t of continuous space here areas for sleeping, ing, and living are de- ed by maple cabinets.

Levy aimed the house the sky through three ulptural skylights—one each basic geometric ape. Shades for the sky- hts temper the hot sun, eir handles hanging like etic sculpture. The long, narrow building allows generous cross-ventilation, which is enhanced by the open center of the breezeway. A concrete slab foundation and white-membrane roofs are other cooling design features. The house is so comfortable that even at the height of summer Gloger's electric bill rarely rises above $100 per month, and she is able to keep the doors and windows open until ten in the morning in the hottest weather.

Levy and landscape architect David Rolston told Gloger that a screened porch would triple the time she could enjoy the outdoors, but it took some convincing for her to accept leaving it open to the sky. "I accused Max of creating a pen for mosquitoes," Gloger recalls. Now she happily reports that in all the time she has spent out there she has yet to hear a buzz. The porch has a fireplace made from concrete block, the same material used for the garden walls. "My idea was that the walls and fireplace would anchor the buildings to the earth, as does the stone pool," says Levy.

No longer on a schedule dictated by children's needs, Gloger enjoys sleeping late, walking down her winding driveway to the mailbox, doing some gardening, working in her studio, and sometimes "lying like a lizard in the sun." In the evenings she is frequently found sipping a glass of wine by the fireplace in her screened porch, and often at night she climbs to the roof which is coated with a white synthetic rubber that reflects heat off the building. "It has a luminous quality in the moonlight, and with the pyramidal shapes of the skylights I feel like I am in Egypt," Gloger says. Sometimes she spends the night up there, but even when she is tucked in her bed she likes to open the shade on the skylight so she can sleep under the stars.






1. Motor court
2. Dog trot/Screen porch
3. Living
4. Dining
5. Master bedroom
6. Art studio
7. Guest room
8. Garden

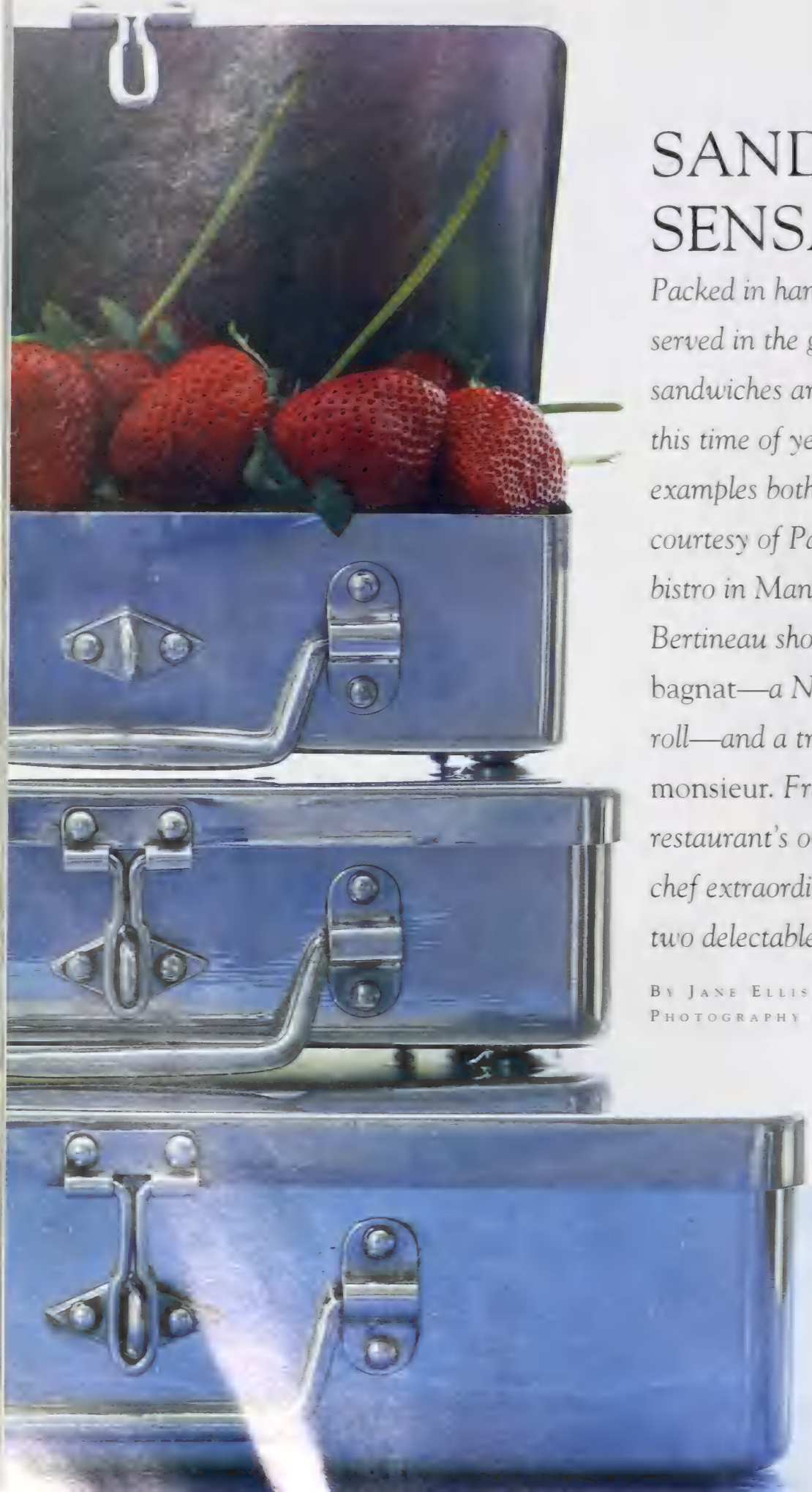
*Although the exterior is dramatically varied, the plan is a strict rectangle. Above: Living room looking across dining area to bedroom. Opposite, top to bottom: TV is built into a cabinet that separates bedroom from dining area. Kitchen shelves display baskets and sculpture. Cabinet forms a headboard on one side and provides drawer storage on the other. All paintings and sculpture by Reba Gloger.*



*At night, the screened porch is reflected in the pool, which the architect surrounded with stone. On cool evenings the fireplace provides a cozy focus inside the porch. The roof serves as an enormous terrace accessible by a staircase from the breezeway.*

FOR MORE DETAILS, SEE PAGES 52-53 OF THE ISSUE





# SANDWICH SENSATIONS

*Packed in hampers for picnics or served in the garden for lunch, sandwiches are the handiest meals this time of year. Here are creative examples both savory and sweet, courtesy of Payard patisserie and bistro in Manhattan. Chef Philippe Bertineau shows how he makes pan bagnat—a Niçoise salad in a crusty roll—and a traditional* croque monsieur. *François Payard, the restaurant's owner and pastry chef extraordinaire, dreams up two delectable dessert sandwiches*

By Jane Ellis
Photography by Quentin Bacon



*Remaking the classic club, Philippe Bertineau sandwiches grilled chicken, arugula, hot peppers, and tomatoes between fougasse rolls flecked with coarse salt and rosemary. Opposite: Hampers from Kate's Paperie carry a picnic in style.*

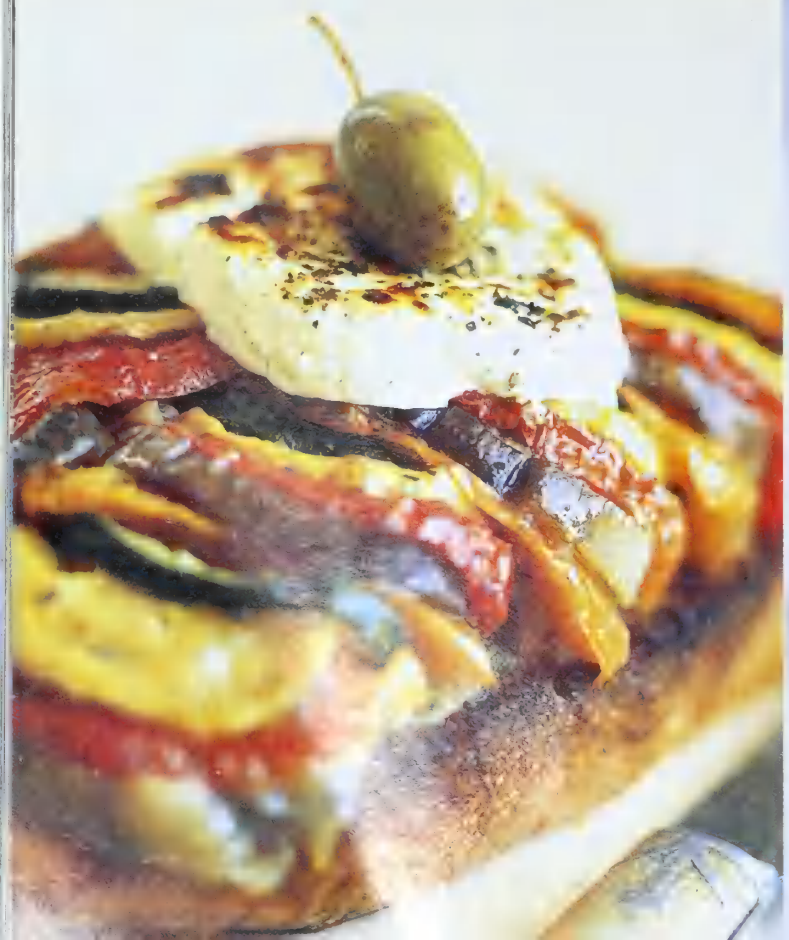
*Brandade, that seductive purée of salt cod, mashed potato, oil, and garlic, is great on rye. Right: The French pan bagnat is a vertical Niçoise salad.*





# SAVORY

**Croque monsieur** *piled high with shavings of Swiss cheese is ready for the grill. Left: Bayaldi, a confit of vegetables, is topped with goat cheese and served on toasted country bread.*





*ckaged puff pastry from Dufour baked o flaky fingers and filled with lemon rd goes well with fresh berries. ght: Gingerbread, pear, and caramel ice am sandwich from François Payard.*



# SWEET

*Strawberries and mascarpone make a creamy filling for a chocolate bread sandwich. Left: François Payard's sweet tomato sandwich with tomato basil sorbet.*

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION



## GRILLED CHICKEN AND ARUGULA ON A FOUGASSE ROLL

*Savory recipes from Philippe Bertineau, executive chef, Payard Patisserie and Bistro, New York City*

- 4 skinless breasts of chicken marinated in olive oil, crushed garlic, thyme, rosemary and crushed red pepper for 2 hours
- Cocktail sauce, recipe follows
- 4 fougasse or baguette rolls, sliced in half horizontally
- 2 bunches arugula
- 1 3-ounce can of hot *piquillos* peppers
- 2 tomatoes, thinly sliced
- Salt and freshly ground white pepper

Remove chicken from marinade. Discard marinade. Grill until cooked through, about 10 minutes per side. Set aside until cool. Slice each breast lengthwise into 2 pieces. Coat pieces with cocktail sauce. Set aside.

Spread ½ tablespoon cocktail sauce on each half of the roll. Layer arugula, peppers, tomatoes, and chicken on the bottom half of the bun. Salt and pepper to taste. Repeat layering. Place the top bun on the sandwich. Repeat process with remaining ingredients. Serves 4.

### COCKTAIL SAUCE

- 4 tablespoons mayonnaise
- 1 tablespoon ketchup
- 2 drops Tabasco sauce
- Horseradish
- Salt and freshly ground white pepper

Mix mayonnaise, ketchup, and Tabasco sauce together in a bowl. Add horseradish, salt and pepper to taste. Makes about ½ cup.

## BRANDADE SANDWICH WITH CUCUMBER AND RADISH SALAD

- 1 bunch radishes, sliced ⅛ inch thick
- 1 cucumber, peeled, seeded and sliced ⅛ inch thick
- 2 tablespoons minced chives
- 3 tablespoons low-fat yogurt
- Juice of 2 lemons
- 16 Boston lettuce leaves
- 8 slices of rye bread
- 1 cup brandade, recipe follows
- Salt and freshly ground white pepper

Mix together radishes, [illegible] chives, yogurt, and lemon juice in [illegible] side.

Place 2 lettuce leaves on [illegible] read. Top with a layer of radish [illegible] er salad. Spread 2 tablespoons of brandade over salad. Top with salad, 2 lettuce leaves, salt and pepper to taste. Cover with a slice of bread. Repeat process with remaining ingredients. Serves 4.

### BRANDADE

- 2 cups heavy cream
- ½ pound peeled garlic
- 1 pound Idaho potatoes, peeled and quartered
- 2 pounds boneless salted cod, soaked in water for 48 hours, water changed at least 4 times
- 1 quart milk
- 3 sprigs fresh thyme
- 2 sprigs fresh rosemary
- 2 whole garlic heads, sliced in half
- ½ to 1 cup extra-virgin olive oil
- Salt and freshly ground white pepper
- Cayenne pepper

Heat heavy cream and peeled garlic in a saucepan over moderate heat until cream is reduced by half. Set aside.

Place potatoes in a saucepan, cover with water and bring to a boil. Cook until tender. Drain. Mash potatoes in a bowl. Set aside.

Place fish in a shallow pan. Add milk, thyme, rosemary, garlic heads, and enough water to completely submerge fish. Bring liquid to a simmer over moderate heat. Cook until done, about 8 minutes. Do not overcook. Remove pan from heat. Discard cooking liquid and herbs. Remove fish with a slotted spoon and place in a food processor. Add mashed potatoes and cream. Process until lightly mixed. Place in a bowl. Add oil until mixture is creamy. Add salt, pepper, and cayenne to taste. Makes about 1½ cups.

## BAYALDI OF VEGETABLES ON TOASTED COUNTRY BREAD

- 4 tablespoons black olive paste (tapenade)
- 4 ½-inch-thick slices of country bread, toasted on both sides
- Bayaldi of vegetables, recipe follows
- 8 ¼-inch-thick slices of fresh goat cheese
- 8 green or black pitted olives

Spread 1 tablespoon olive paste on a slice of bread. Arrange bayaldi of vegetables on top. Place 2 slices of goat cheese over vegetables. Place an olive on top of each piece of goat cheese. Place sandwich on a baking sheet. Repeat process with other ingredients.

Bake in a preheated 450°F oven until sandwiches are warm and cheese has ligh melted, about 3 minutes. Remove pan fr oven. Serves 4.

### BAYALDI OF VEGETABLES

- 1 Spanish onion, peeled and thinly sliced
- 2 cloves garlic, peeled and minced
- 1 teaspoon chopped fresh thyme
- 1 teaspoon chopped fresh rosemary
- 4 yellow plum tomatoes, sliced ¼ inch thick
- 4 red plum tomatoes, sliced ¼ inch thick
- 2 yellow squash, sliced ¼ inch thick
- 2 zucchini, sliced ¼ inch thick
- 2 Japanese eggplants, sliced ¼ inch thick
- Olive oil
- Salt and freshly ground white pepper

Place a thin layer of onions on the bott of an 8-by-10-inch earthenware dish. Spr kle half the garlic, thyme, and rosemary top. Working lengthwise, alternate tomat squash, zucchini, and eggplant slices unt row is complete. Repeat process until all vegetables are used. Brush a liberal amo of olive oil on top layer. Sprinkle with maining garlic and herbs. Season with and pepper to taste. Cover dish with a minum foil and bake in a preheated 35 oven for 1½ hours. Baste with olive oil ev 15 minutes. Remove foil the last ½ hou cooking. Remove pan from oven. Let v etables stand 20 minutes before using.

## PAN BAGNAT

- Mustard dressing, recipe follows
- 4 loaves pan bagnat or white bread rolls, sliced in half horizontally
- 12 Boston lettuce leaves
- 2 tomatoes, sliced
- 2 hard-boiled eggs, sliced
- 3 bell peppers (red, yellow, and green), cored, seeded, and cut into strips
- 2 scallions, trimmed and chopped
- 1 cup fresh basil leaves
- 4 radishes, thinly sliced
- Salt and freshly ground white pepper
- 12 ounces canned white tuna, drained
- 8 Niçoise olives, pitted
- 8 flat anchovy fillets

Generously drizzle mustard dressing both halves of the bread. Set aside.

Place 3 lettuce leaves on the bottom




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slice. Layer with tomato, egg, pepper strips, scallions, basil leaves, and radishes. Season with salt, pepper, and dressing to taste. Arrange tuna over vegetables. Drizzle dressing over tuna. Add another layer of vegetables and season to taste. Place reserved bread slice on top. Skewer a toothpick through the breads. Top toothpick with 2 olives and 2 anchovies. Repeat process with remaining ingredients. Serves 4.

### MUSTARD DRESSING

- 1 cup red wine vinegar
- 2 tablespoons salt
- 1 teaspoon freshly ground white pepper
- 4 tablespoons Dijon mustard
- 4 cups extra-virgin olive oil

Whisk vinegar, salt, pepper, and mustard in a mixing bowl. Slowly whisk in oil. Makes 5 cups.

### CROQUE MONSIEUR

- Béchamel sauce, recipe follows
- 8 1-inch-thick slices of white bread, toasted on both sides
- 8 slices Swiss cheese
- 4 slices ham
- 5 cups grated Swiss cheese

Spread 1 tablespoon of béchamel sauce on a slice of toast. Place a slice of cheese and a slice of ham over sauce. Top with a slice of toast. Spread top of toast with 1 tablespoon béchamel sauce. Place sandwich on a baking sheet. Cover sandwich with about 1¼ cups grated cheese. Repeat process with remaining ingredients.

Place baking sheet on center of rack in the broiler. Broil in a preheated 500°F broiler until cheese is golden brown. Serves 4.

### BÉCHAMEL SAUCE

- 2½ tablespoons butter
- ¼ cup pastry flour
- 2 cups milk, heated
- 6 tablespoons grated Swiss cheese
- Salt, freshly ground white pepper, nutmeg, and cayenne pepper to taste

Melt butter in a heavy saucepan over low heat. Add flour and cook, stirring constantly, until flour is completely incorporated, about 2 minutes. Remove pan from heat. Whisk in milk until mixture is smooth. Place pan over moderately high heat. Bring to a boil, stirring constantly, about 3 minutes. Remove pan from heat. Add remaining ingredients. Stir until cheese has melted. Makes about 2½ cups.

### PUFF PASTRY STRIPS WITH LEMON CURD

*Recipe from Suzie Smith*

- 1 sheet Dufour's frozen puff pastry, thawed
- Lemon curd, recipe follows
- Mixed berries

Lightly flour a work surface. Unfold pastry. Cut pastry along fold marks. Cut each strip into four 2-inch-wide pieces. Place on a parchment-lined baking sheet. Chill until firm, about 30 minutes.

Remove baking sheet from refrigerator. Bake in a preheated 400°F oven until golden brown, about 18 minutes. Remove baking sheet from oven. Place pastry strips on a rack to cool. Makes about 12 strips.

Split each pastry strip in half. Spread half the pastry strips with lemon curd. Place remaining pastry strips on top. Serve with mixed berries. Serves 12.

### LEMON CURD

- 3 egg yolks
- ½ cup sugar
- Juice of 2 lemons
- 4 tablespoons unsalted butter, cut into small pieces

Whisk egg yolks and sugar together in a heavy-bottomed saucepan. Stir in lemon juice. Place pan over low heat. Add butter pieces and stir constantly until mixture begins to thicken. Remove pan from heat. Pour lemon curd into a mixing bowl. Cool. Cover with plastic wrap. Refrigerate overnight. Makes about ¾ cup.

### NAPOLEON OF GINGERBREAD, CARAMELIZED PEAR, CARAMEL CHANTILLY, AND ICE CREAM

*Recipe from François Payard, Payard Patisserie and Bistro, New York City*

- 4 poached pears, halved, thinly sliced and fanned
- Sugar
- 12 3-by-2½-inch triangles of toasted gingerbread, recipe follows
- Caramel Chantilly, recipe follows
- Caramel or vanilla ice cream

Place pear fans on a baking sheet. Sprinkle pears with sugar. Place baking sheet under a broiler and caramelize sugar, about 2 to 3 minutes. Remove sheet from broiler. Set aside.

Place a gingerbread triangle on a serving plate. Arrange a layer of caramelized pears over the triangle. Spread Caramel Chantilly over the pears. Cover with a gingerbread triangle. Place a large scoop of ice cream on top. Top with a gingerbread triangle. Garnish with fanned pear slices. Repeat process with remaining ingredients. Serves 4.

### GINGERBREAD

- 1 cup honey
- ½ cup corn syrup
- ⅛ cup sugar
- 1¼ teaspoons ground fennel seed
- 1¼ teaspoons ground star anise
- ½ teaspoon Chinese five-spice powder
- ¼ teaspoon salt
- 1 teaspoon cinnamon
- ¼ teaspoon lime zest
- ¼ cup rum
- 3 cups flour
- 6 tablespoons cornstarch
- 1¼ tablespoons baking powder
- 1 tablespoon baking soda

Place 1½ cups water, honey, corn syrup, sugar, fennel seed, star anise, five-spice powder, salt, cinnamon, and lime zest in a saucepan and bring to a boil. Cool. Strain into bowl of an electric mixer. Discard solids. Stir in rum. Set aside.

Sift dry ingredients into a bowl. Stir into spice mixture. Mix on low speed until incorporated. Make sure there are no lumps of flour in batter.

Pour batter into a parchment-lined 17-by-12-by-1-inch baking pan. Bake in a preheated 325°F oven about 20 minutes. Remove pan from oven. Cool gingerbread in pan. Cut into twelve 3-by-2½-inch triangles. Brush top surface with butter and toast. Set aside.

### CARAMEL CHANTILLY

- ¼ cup sugar
- 1 cup heavy cream
- 2 tablespoons softened butter

Heat sugar and 2 teaspoons water in a saucepan over medium heat, swirling the pan occasionally, until it becomes a deep caramel color. Remove pan from heat. Heat the cream in a saucepan at the same time. Add cream to the caramel, stirring constantly until incorporated. Stir in butter. Cool. Pour cream into a bowl, cover and refrigerate for 24 hours. Remove bowl from refrigerator. Remove cover. Beat cream until firm. Do not overbeat. Makes about 1½ cups.

### CHOCOLATE BREAD SANDWICH WITH MASCARPONE AND SLICED STRAWBERRIES

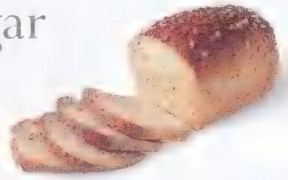
*Recipe from Suzie Smith*

- 8 ¼-inch-thick slices of chocolate bread

*(Continued on page 12*



Bashful
ham
*blushed*
when
**brown**
sugar
*wrapped*
him
in
her
sweet





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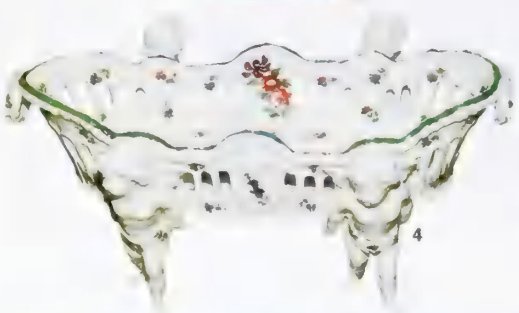
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1


2


3


4




***1. I inherited this unmarked lusterware pitcher from great-grandparents who were married in 1862. What is it worth?***

***V.McC., Granbury, TX***

Lusterware is pottery with a bright glaze of copper, gold, or silver. Copper luster—on this pitcher—was first introduced in England about 1800. Your heirloom was made about 20 years later in the Staffordshire district of England. While some lusterware was completely covered with glaze, some had scenic or floral decorations. Your pitcher is valued at $300.

***2. This wicker platform rocker, in my family for three generations, has a paper label: "The Ordway chair, Design No. 25, Patented Apr. 22, 1890, May 23, 1893. Oct 17, 1899, Double Arch Base." What can you tell me about it?***

***J.J., Bluff City, TN***

The Ordway Manufacturing Company of Bristol, Tennessee, made this chair between 1831 and 1905. During that time inventors were searching for a way to solve the problems of the traditional rocker: It traveled across the room as you rocked and also created worn spots on carpets or floors. The platform rocker was one of the solutions—it rocks on a platform and not on the floor. Unusual furniture like your chair has become very collectable. It is worth $900.

***3. This heavy 4½-inch-tall glass bowl has two signatures on the bottom that are hard to read. One seems to say "Crqurllu," the other "Frigasfoia 61." Any information would be appreciated.***

***C.A.T., Dallas, TX***

Several important international artists and factories produced bowls with biomorphic shapes and layers of colored and clear glass. Flygsfors, a Swedish glassworks, made such pieces in the 1950s and '60s. Another famous Swedish group was called Coquille. Look again at the names on the vase to see if you misread them. With either mark, your bowl would fetch $350.

***4. My 14-inch-long fruit basket has a mark on the bottom with a picture of a ship and the words "Rouen" and "R. Briggs Co., Boston." Can you provide some factual information?***

***W.H.J., Pinehurst, NC***

Rouen is a city in France where pottery and porcelain have been created for centuries. The thick sides and the decoration of your basket are reminiscent of 19th-century pieces from that region. But the 20th-century mark probably means Rouen is the nam of the pattern, not the manufacturer. The baske was made for R. Briggs and Co., a shop selling gift wares in Boston in the first half of this century. Today the baske would sell for $350.

***5. My mother bought th Pennsylvania German chest when I was a child. It is 49 inches long, 21¾ inches wide, and 27½ inches deep.***

***G.M Horseshoe Bay, T***

The decorative element on your piece—hearts filled with multicolored dots, sponged paint finish, and hardware—are often found on 18th-century dower or hope chests. Used in German, English, and Pennsylvania household to store personal propert they were often marked, as yours is, with the owner's name and date. These chests are rare an valuable, but have been faked in the past 100 years. Show yours to an expert to establish the date. It may be worth te of thousands of dollars.

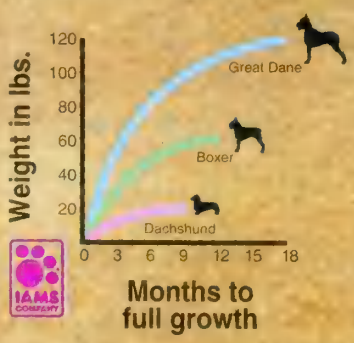
**To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regr that they cannot return photographs or reply to readers personally.**

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** *Interior designer:* **Stephen Shubel Design,** 414 Richardson St., Sausalito, CA 94965; 415-332-8292. For details, see Reader Information for "Shipshape," page 98.

**22 STYLE BEAT** *Page 8:* **Chair,** Vermelha, by Fernando & Humberto Campana—Edra Mazzei (M); 011-39-587-616660. Through See (R), 920 Broadway, New York 10010; 212-228-3600. *Pages 22 and 23:* **1. Chair,** Dodo, by Toshiyuki Kita—Adele C. (M); 011-39-362-992852. **2. Nylon chair,** by William Sawaya; **3. Odissey chair,** by Aristotele Frangis—Sawaya & Moroni (M); 011-39-2-863951. Through Limn (R), 290 Townsend St., San Francisco 94107; 415-543-5466. **4. Modular units,** Cubista, by Massimo Morozzi—Edra Mazzei, see above. **5. Chair,** Club, $1,700—DePadova (M); 011-39-2-76008413. Through Luminaire (R): 800-645-7250. **6. Chaise,** Viki, by Filippo De Filippi—Brunati Italia (M); 011-39-2456331. Through Limn, see above. **7. Chairs,** Fourline, by Marco Zanuso—Arflex (M); 011-39-362-853043. Through Limn, see above. **8. Chair,** Sofa With Arms in leather, $1,760, by Shiro Kuramata; **9. Embryo chair,** $2,122, by Marc Newson—Capellini Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **10. Cabinets,** Paesaggi Italiani, by Massimo Morozzi—Edra Mazzei, see above. **11. Bassinet,** Uovo—Orizzonti (M); 011-39-2-96720763. Not available until winter of 1998. **12. Chair and ottoman,** Tantra, by Chiara Cantono—Brunati Italia, see above. **13. Sofa,** Kit, by Vico Magistretti—Campeggi (M); 011-39-31-630495. **14. Sofa,** GrandangoloTre, by Fráncesco Binfarè—Adele C., see above.

*Page 26:* **1. Light,** Abaco, by Monica Guggisberg and Philip Baldwin—Venini (M): 011-39-41-739955. **2. Clock,** st300/301 orologio, by Shin & Tomoko Azumi—La Palma (M); 011-39-49-702788. **3. Chairs,** Miss B, by Tito Agnoli—Pierantonio Bonacina (M); 011-39-31-699225. Through ICF (T); 212-750-0900. **4. Sofa,** Flying Carpet, $1,824 for 32" x 79", by Ilkka Suppanen—Cappellini Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **5. Table,** Wow!, from $875 (laminate) to, $1,200 (wood), by Gruppo Grafite—Horm (M); 011-39-434-640733. Through Luminaire (R); 800-645-7250. **6. Chairs,** by Antonio Citterio; **7. Sofa,** Lunar, by James Irvine—B&B Italia (M); 212-758-4046. Through Luminaire, see above. **8. Chair/sofa,** Gummy, by Denis Santachiara—Campeggi (M); 011-39-31-630495. **9. Chair,** LWS, $3,200, by Philippe Starck—Cassina (M); 516-423-4560. **10. Trolley,** Rexite, by Raul Barbieri—Rexite (M); 011-39-2-903-90013. Through Luminaire, see above.

*Page 28:* **1. Carpet,** $1,824 for 32"x79", Nomad, by Marcel Wanders—Cappellini Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **2. Pendant lamp,** Glassglass, by Paolo Rizzatto—LucePlan (M); 212-989-6265. Through Luminaire (R); 800-645-7250. Not available until winter of 1998. **3. Ceiling lamp,** Lastra, by Antonio Citterio; **4. Hanging lamp,** Diabolo, by Achille Castiglioni; **5. Floor lamp,** Romeo Moon F, by Philippe Starck—Flos (M); 516-549-2745. Through Inside Design (R), 7640 N. Western Ave., Oklahoma City, OK 73116; 405-840-5858. **6. Sofa,** $4,064, Orly, by Jasper Morrison—Cappellini, see above. **7. Bed set,** Charles with Apta collection screen, $7,100, by Antonio Citterio—B&B Italia (M): 212-758-4046. Through Luminaire (R); 800-645-7250. **8. Paper lamp,** Ysmen from MaMoNouchies collection for Ingo Maurer—through Limn (R), 290 Townsend St., San Francisco 94107; 415-543-5466. **9. Tablecloth with bowl,** by Saar Oosterhof for Droog Design. Shown at Droog exhibit at Moss (R), 149 Greene St., New York 10012; 212-226-2190. **10. Chair,** $1,628, Sunset, by Christophe Pillet—Cappellini, see above. **11. Outdoor light,** Solar Bud, by Ross Lovegrove—Luceplan, see above.

**36 FLYING DOWN TO RIO** *Artist:* **Fani Bracher;** 011-55-31-551-1114; fax: 011-55-31-551-2573.

**50 SHRUBS TAKE A BOW** *Mail-order sources for shrubs:* **Fairweather Gardens,** PO Box 330, Greenwich, NJ 08323; 609-451-6261. Catalog, $3. **Forestfarm,** 990 Tetherow Rd., Williams, OR 97544; 541-846-7269. Catalog, $4. **Greer Gardens,** 1280 Goodpasture Island Rd., Eugene, OR 97401; 541-686-8266. Catalog, $3. **Heronswood Nursery Ltd.,** 7530 NE 288 St., Kingston, WA 98346; 360-297-4172. Catalog, $5. **Windrose Nursery,** 1093 Mill Rd, Penn Argyl, PA 18072; 610-588-1037. Catalog, $3.

**62 RESTORATIVE PLEASURES** *Pages 62 to 69: Designer:* **Gomez Associates, Inc.** (R), 506-504 E. 74 St., New York 10021; 212-288-6856. *Living room:* **1930s French wrought-iron and leather folding benches**—Reymer-Jourdan Antiques, Inc. (R), 29 E. 10 St., New York 10003; 212-664-4470. **Blue glass bowl trimmed in silver; caned coffee table topped with glass**—through Gomez Associates. **High-button-back chair, chair fabric,** Pia texture, natural/white, #HCW49101-AWO—Hinson & Co. (T); 212-475-4100. **Birchwood mirror**—Reymer-Jourdan Antiques, see above. **Burl wood table lamp**—Habitat, Ltd. (R,T), P.O.Box 1071, Water Mill, NY 11976; 516-726-9311. **Queen Anne-style round pub table**—Newel Art Galleries, Inc. (R,T), 425 E. 53 St., New York 10022; 212-758-1970. **English mahogany standing lamp**—Ann-Morris Antiques (R), 239 E. 60 St., New York 10022, 212-888-3242. **William Morris chair,** c. 1890—Gomez, see above. **Fabric**—Pia texture, Isabella-Stone, #92101-2—Rogers & Goffigon LTD (T); 212-888-3242. *Entry:* **Antique French console**—Soubrier (R), 14 rue de Reuilly, 75012, Paris; 011-33-1-43729371. **Nature printed engravings; bench**—Gomez, see above. **American hooked rugs**—Laura Fisher Antiques (R,T), 1050 Second Ave., Gallery #84, New York 10021; 212-838-2596. *Sunroom:* **Chaise**—Berthold's Upholstery Inc. (T); 212-633-0071. **Chaise fabric,** Lucca, #80471 Muschio—Grey Watkins, ltd. (T), 212-755-6700. **Beige and Green twine area rug**—Rosecore Carpet, Inc. (T); 212-421-7272; **Paddington 7' sofa**—Berthold's Upholstery, see above. **Sofa fabric**—Grey Watkins, see above **Rosewood bobbin armchair**—Yale R. Burge Antiques (R), 315 E.62 St., New York 10021; 212-838-4005. **Armchair fabric,** Atlanta Weaves Dixie Stripe, #NCF621/07—Osborne & Little, Inc. (T); 203-359-1500. **Table with spider legs**—Guild Antiques II (T), 1089 Madison Ave., New York 10028; 212-717-1810. **Bridgewater loveseat; fabric,** Provence-Natural—Berthold's, see above. *Dining room:* **Wall coverings,** #100860, Chelsea Linen/Natural—Travers & Co. (T); 212-888-7900. **Etched glass hurricanes**—Gomez, see above **Plaid rug**—Elizabeth Eakins Cotton, Inc (R,T), 1 Marshall St., S. Norwalk, CT 06854; 203-831-9347; **Block Island side chairs,** #9211, **and armchairs,** #9221—Donghia (T); 212-925-2777 **Dining table**—Woody Mosch Cabinetmakers (R,T), 23 Woodcreek Rd., Bethlehem, CT 06751; 203-266-7619. **English oyster plates,** c. 1860—Old Town Crossing (R), 46 [illegible] Southampton, NY 11968; 516-283-7740. **Server,** c. 1860—Mill House Antiques, 1068 Main St. North, Woodbury, CT 06798; 203-263-3446. **Owaji Pottery**—Cunha/St. John at S[illegible]n Antiques, 131 Charles St., Boston, MA 02114; 617-720-7808. *Master bedroom:* **Putty-[illegible] handwoven rug**—Stark Carpet (T); 212-752-9000. **Double swing-arm wall lamps,** matte nickel—Hinson & Co (T); see above. **Four-post bed,** Niermann Weeks at John Rosselli Ltd. (T); 212-772-2137. **Venetian velvet pillows**—[illegible]tantina (R), 895 Madison Ave., New York 10021; 212-472-0636. **Bedspread,** Anichini (R,M; 800-553-5320) *Guest bedroom:* **Pillows and blanket**—Gracious Home (R), 1217 and 1220 Th[illegible] Ave., New York 10021; 212-517-6300. **Wing chair; curtains; headboard; dust ruffle fab[illegible] #1501—Hines & Co, see above. *Back porch:* Armchair,** #L-01; **sofa,** #L-03; **coffee table,** #L-[illegible] **end table,** #L-09, **Ottoman,** #L-10—English Country Antiques (R), 21 Newtown Lane, E[illegible] Hampton, NY 11937; 516-329-5773

**70 PERSONAL BEST** *Pages 70 to 73:* **Stag leg desk** 53-1302, 61" l., 31" w., 30" h., $2,2[illegible] **Wheelback chairs** 53-3105, in linen 55100, 21" l., 31" w., 27" h., $675; **Bennington chair** [illegible] 7916, in wheat leather 8306L, 33" w. 39" d., 49" h., $2,755; **Glenbrook sofa** 88-7811 in lin[illegible] 55100, 89" w., 45" d., 39" h., $2,535; **Sutton chaise longue,** 88-7935 in linen 55100, 77" w., [illegible] d., 37" h., $1,795; **Halsey cocktail ottoman,** 88-7949, in linen 55100, 40" w., 40" l., 20" h., $7[illegible] **Tavern side tables,** 53-1506, 49" l., 20" w., 33" h., $1,485; **Old Albany oak chest** 53-1507, 48[illegible] 23" w., 37" h., $2,145; **Scottish sleigh bed** 53-2801, queen size, 62" l., 88" w., 60" h., $2,685. F[illegible] **gian secretary,** 53-1301, 42" l., 20" w., 86" h., $4,575—The Bill Blass Collection, Pennsylva[illegible] House (R); for stores: 800-782-9663. **Bill Blass floor lamp** BB1600AN, $119.95—Visual C[illegible] fort (M); for stores: 713-686-5999. **Silver-plated candelabra** from 1930s, $2,400/pr.; **butter yell[illegible] vase,** 1950s, $95—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1[illegible] *Vases on chest, left to right:* **White Trenton art pottery vase,** MA113, $550; **white Hull** [illegible] D740, $125; **white Red Wing vase** F808, $165—The Lively Set (R), 33 Bedford St., New Y[illegible] 10014; 212-807-8417. **Octagonal chargers and soup plate.** 19th-c. French, call for prices—N[illegible] Smith (R,T), 344 Bleecker St., New York 10014; 212-255-0660. **French galvanized flower bu[illegible] ets,** $28 lg./$12 sm.—Potted Gardens (R,T), 27 Bedford St., New York 10014; 212-255-47[illegible] **Bed linens** Elite Pinpoint/Hemstich; queen flat and fitted sheets, $36.99/ea.; standard pill[illegible] cases, $26.99/ea.—Wamsutta (R); for stores: 888-WAMSUTTA. **Pitcher,** $525; **goblet,** $135 William Yeoward; **hotel silver tray,** $395–$1200—Bergdorf Goodman; for stores: 800-218-4[illegible]

**74 MAJOR TASTE** *Pages 74 to 81:* **All fabrics and wallpaper**—Rose Cumming Ltd. ([illegible] 232 E. 59 St., New York 10022; 212-758-0844. *Drawing room:* **Club chairs,** Rosamunda chi[illegible] **armless slipper chair,** silk plaid; **pillow,** silk damask, peach; **sofa,** Nelda; **Dorothea chair; c[illegible] tains,** silk strip taffeta, pink. *Entry hall:* **Chair,** Hunt of the Raj chintz. *Bedroom:* **Curtai[illegible]** Juliet's stripe silk taffeta; **chaise longue,** Breton cotton damask; **bed hangings,** Verona [illegible] taffeta, pale yellow, **head board,** Breton cotton damask, yellow. *Dressing room:* **Tie-back c[illegible] tains,** silk stripe, yellow and white; **wallpaper,** Sofia, white and gold silk taffeta.

**82 A FAMILY RUNS THROUGH IT** *Pages 82 to 89:* Teddy and Arthur Edelman, Teddy [illegible] Arthur Edelman, Ltd., 28 Hawleyville Rd., Hawleyville, CT 06440; 203-426-3611. *Archit[illegible]* Charles Coiro, Costa Rica. *Architect of indoor pool,* Jeffrey D. Mose, 218 High Ridge Ave., Ri[illegible] field, CT 06877; 203-438-5355. *Living room:* **Luxe calf upholstery on chairs,** smoked taupe [illegible] **ted calf upholstery on sofa and chairs,** darkest brown; **Napoli cowhide upholstery [illegible] Chesterfield sofa,** brown; **Cavallini upholstery on chairs,** leopard pattern silk-screened on [illegible] fur; **Cavallini on pillows and stools,** leopard and jaguar patterns silk-screened on cow hi[illegible] Teddy & Arthur Edelman, Inc. (T); 212-751-3339. *Patio:* **Wicker chairs**—Pottery Barn (M; 800-922-9934. *Dining room:* **Brno chairs**—Knoll (R,T); 800-445-5045. **Leather upholstery [illegible] chairs,** Brulée—Teddy & Arthur Edelman, Inc; see above. **Table,** granite top, steel base—E[illegible] man Metalworks (R,T), 9 State St., Danbury, CT 06810; 203-744-7331. **Pool lights,** Gio[illegible] Archille Castiglioni, $365/ea.—Flos (M); 516-549-2745. **Windows**—Danbury Glass Co. (R) [illegible] North St., Danbury, CT 06810; 203-743-7400. *Master bedroom:* **Floor tiles,** leather—Teddy [illegible] Arthur Edelman, Ltd.; see above.

**90 ESSENCE OF PROVENCE** *Pages 90 to 97:* Bruno Lafourcade and Dominique Lalande, [illegible] Boulevard Victor Hugo, 13210 St. Remy de Provence, France; 011-33-49-092-1014.

**98 SHIPSHAPE** *Pages 98 to 103: Interior designer:* **Stephen Shubel Design,** 414 Richard[illegible] St., Sausalito, CA 94965; 415-332-8292. **Artwork**—Woody Biggs (R,M); 415-289-0529. **Wh[illegible] plaster lamp**—Stephen Shubel Design, see above. **White ceramics,** Astier Regence pattern [illegible] Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 94115; 415-922-7276. **Num[illegible] cal ceramics**—Cary Nowell (M); 415-924-7719. **Flowers,** by Deborah Nussenbaum—Verd[illegible] (T); 510-548-7764.

**104 SKY'S THE LIMIT** *Pages 104 to 109: Architect:* **Max Levy,** 5646 Milton St., Ste. 7[illegible] Dallas, TX 75206; 214-368-2023. *Project architect:* **Max Levy,** see above. *Landscape archit[illegible]* **David Rolston,** 2905 N. Henderson, Dallas, TX 75206; 214-824-6333. *Contractor:* **Travis [illegible] Travis,** 2618 Bomar Ave., Dallas, TX 75235; 214-358-4308. **House size:** 3,000 sq. ft. **Lot si[illegible]** 7 acres. *Structure type:* wood frame. *Exterior materials:* stucco and paint grip sheet metal. **Ro[illegible]** single ply membrane—J.P. Steven (M); 413-533-8100. **Exterior Paint**—ICI (M); 800-453-77[illegible] **Exterior Stain**—Cabot's (M); 978-465-1900 *Interior materials:* gypsum board with Pitt[illegible] Reglets; 800-637-7638. **Insulation,** Fiberglass—Owens/Corning (M); 800-267-8787. **Windo[illegible]** Pella Pro-Line (M); 800-492-4108. **Doors**—Dallas Door & Supply (M); 214-630-9763. **Floo[illegible]** mottled purple—Daltile.(M); 214-398-1411. **Maple cabinets,** designed by Max Levy, see abo[illegible] **Paint,** walls: antique white; doors: Falcon gray; ceiling: crescendo blue—ICI, see above. **Lig[illegible]** ing, uplights within roof forms—Artemide (M); 516-694-9292. **Downlights**—Modular [illegible] 412-734-9000. Lanterns—Akari-Gemini (T); 805-563-5444. **Hardware**—Baldwin (M); [illegible] 535-1312. *Living room:* **Sofa,** Ligne Roset (M); 800-297-6738. **Chairs**—Knoll (M); 800-4[illegible] 5045. **Coffee table**—Palazzetti (R,T); 718-937-1199. *Dining room:* **Scarlett chairs.** Ligne Ro[illegible] see above. **Table,** custom. *Bedroom:* **Bed,** custom by architect. *Kitchen area:* **Range**—GE ([illegible] 800-626-2000. **Leather banquette in breakfast area,** custom design by architect—Gan[illegible] Leather; 800-342-7738. **Breakfast table**—Herman Miller 800-646-4400.

**110 SANDWICH SENSATIONS** *Pages 110 to 113:* **Set of 3 metal cases**—$30, $32, $3[illegible] Kate's Paperie (R), 561 Broadway, New York 10012; 212-941-9816. **Dessert plates, glas[illegible]** $1.95—Crate & Barrel, (R, MO); for stores: 800-996-9960. **Pastry**—Dufour Pastry Kitch[illegible] Inc. (R, MO), 25 Ninth Ave., New York 10014; 212-929-2800. **Bakery/Restaurant**—Pav[illegible] Patisserie & Bistro (R), 1032 Lexington Ave., New York 10021; 212-717-5252.

**CORRECTION**

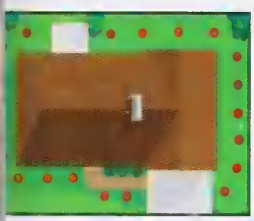
On page 46 of the June 1998 News section, a photograph was incorrectly credited. The credit should be as follows: Fountain design from *Architectura Curiosa Nova* (1664) Cooper-Hewitt, National Design Museum, Smithsonian Institution.

In the Reader Information for the June 1998 story Worldwide Web on pages 80 to 87 the following credit was inadvertently omitted: **Flowers**—Ethereal Blooms, 8912 E. Pinnacle Peak Rd., Scottsdale, AZ 85255; 602-473-3300.

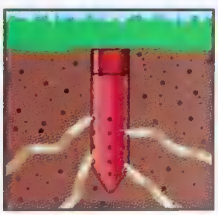
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*Continued from page 116*

½ pound mascarpone cheese
1 pint strawberries, hulled and sliced in half

Spread a generous amount of cheese on slices of bread. Top one slice with a layer strawberries. Cover with the other slice. C sandwich diagonally in half. Repeat proc with remaining ingredients. Serves 4.

### NAPOLEON OF TOMATOES WITH TOMATO AND BASIL SORBET

*Recipe from François Payard, Payard Patisserie and Bistro, New York City*

Oven-dried plum tomatoes, recipe follows
12 2-by-4-inch slices of brioche or other white bread, toasted on one side
1 tablespoon toasted pine nuts
2 tablespoons rum-soaked raisins
1 cup whipped cream
Plum tomato sorbet, recipe follows
4 sprigs fresh basil leaves

Place 1 tablespoon oven-dried tomat in the middle of a toasted bread slice. Lea a ⅛-inch border. Sprinkle pine nuts a raisins on tomatoes. Pipe cream around t bread border. Place a second layer of bre on top, untoasted side down. Repeat toma pine nut, and raisin layer. Place a scoop sorbet on top. Cover sorbet with bread sli toasted side up. Garnish with a sprig of ba Repeat process with remaining ingredien Serves 4.

### OVEN-DRIED TOMATOES

12 plum tomatoes, sliced in half and seeded
Olive oil
Freshly ground black pepper

Place tomato halves cut-side up or parchment-lined baking sheet. Lightly spri kle olive oil on top of tomatoes. Season wi pepper to taste. Bake in a preheated 160 oven for 2 hours. Remove pan from ov Cool.

### PLUM TOMATO SORBET

10 plum tomatoes, cut in half
2 fresh basil leaves, julienned
5 tablespoons sugar
1 tablespoon fresh lime juice

Place tomatoes and basil in a food proc sor. Purée. Strain tomato purée into a bo Stir in sugar and lime juice. Pour into an cream machine. Freeze according to ma facturer's directions. Makes about 1¾ cup



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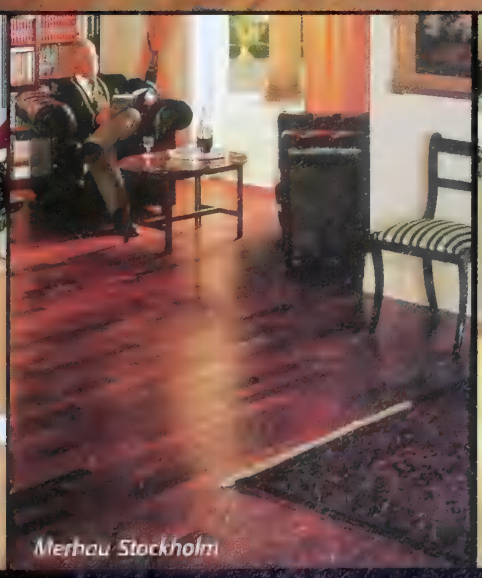
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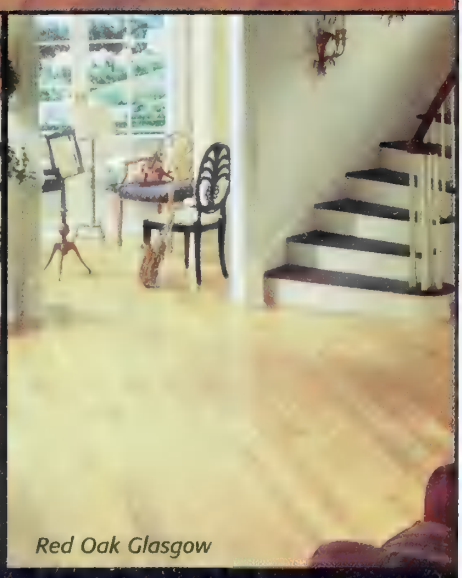
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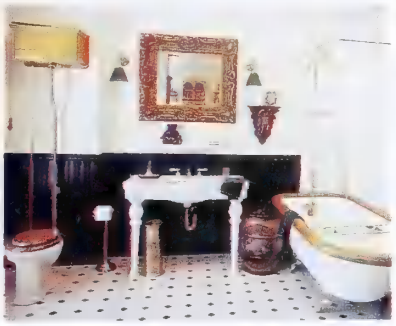



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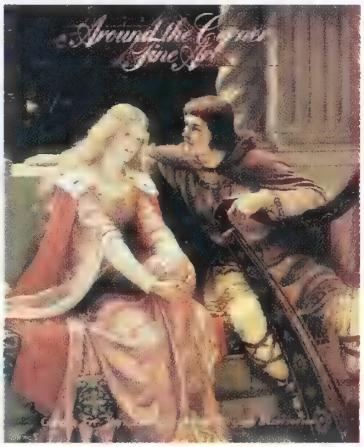


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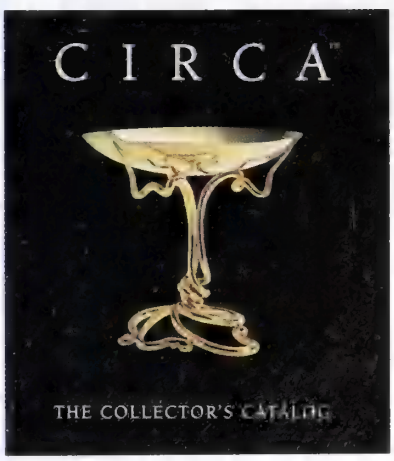
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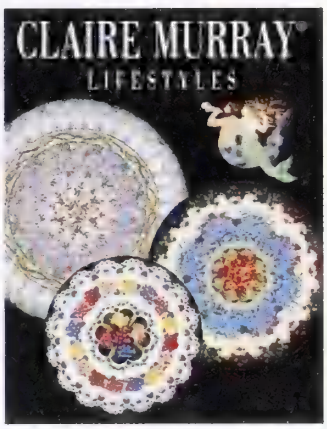



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Who says great art shouldn't be walked on?... Claire has changed the way we look at floors... now she will change the way we look at our homes. Claire's newest full color catalog features heirloom quality hand-hooked rugs, woven throws, wearable art and home accessories. $5 refundable with first purchase. www.clairemurray.com

**$5**

19

## Country Curtains



Before you consider custom - consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Free 72 page color catalog.

**Free**

20

## Crate and Barrel




Create a home without boundaries. The Crate and Barrel catalogue gives you access to what the world has to offer in home accessories, gifts and decorations. Handpainted dinnerware. Elegant glassware. Handwoven linens. Warm candlelight. Handcrafted wooden toys and furniture for your little ones. Creative holiday decorations. All yours to enjoy. (We ship only in the US)

**$2**

21

## Cuddledown of Maine

MANUFACTURER OF FINE HOME FASHI



We manufacture an extraordina selection of luxury down comforte and pillows; bedding ensembles cotton, linen and silk; exclusi hand-carved hardwood and cast-ir beds and tables. We also offer custo sewing services. Discount coupon giv with first catalogue. Two years, $4

**$4**

# Fall & Holiday Catalog Collectio

22

## D. Blümchen & Company

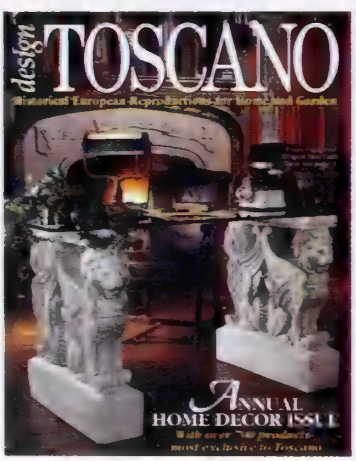



Do you love Christmas? We do! Treat yourself to "The Best of Christmas Past"! and discover our connoisseurs' collection of whimsical and wonderful delights. Our lovely line features genuine Dolphin antiques from Germany, exclusives from Europe and old-fashioned [illegible] created in Blümchen's Ridgewood, New Jersey atelier. US only.

$3

23

## Design Toscano

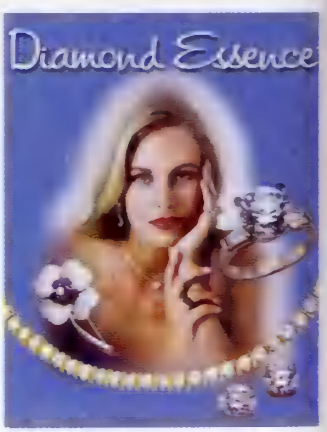



A catalog for the eccentric in each of us. Replica historical European sculptures and wall friezes, oil painting masterpieces - recreated on canvas, imported tapestries, restored telephones from the 1930's, French art posters and more. Most can be found only here.

**$3**

24

## Diamond Essence




Discover **Diamond Essence,** a complet fine jewelry catalog. Elegantly simp jewelry designs, featuring genuine simulated diamonds and other gems t match formal and casual wear. A fin collection of watches, collectibles, gift Over 700 hard-to-find designs, a affordably priced. New customer-30 discount. Established 1978.

**Free**

25

## Dressler Stencil Co.



Turn your hallway or entryway into an open Casablanca retreat. Easy to use stencils from Jan Dressler. 64-page catalog and resource guide - over 500 stencil elements, paints, brushes and plenty of ideas. Detailed instructions on all designs. All stencil orders shipped 2-day air. Color catalog:

**$7**

26

## Edward R. Hamilton, Bookseller




America's biggest bargain book selection! Save up to 80% on publishers' overstocks, imports, reprints–hundreds of new arrivals monthly. Plus, save 30% on current books and today's best sellers. Home Decorating, Gardening, Cooking, Fiction, Nature, Biography–over 60 subject areas, starting at $3.95. Catalog,

**Free**

27

## Eldridge Textile Co.



It's easy to pamper yourself with our absolutely guaranteed lowest prices on bed linens, duvet covers, comforters, bed skirts, shams, bath accessories and window treatments. Famous designers such as Laura Ashley, Bill Blass, Collier Campbell, Cameo, Croscill, Martex and many more. All-cotton sheets up to 330 thread count and easy-care blends.

**$2**

**To Order Catalogs:** Mail in the tear-out envelope form, or clip-out form, in this section.
**To Charge Orders:** Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

28

## Elizabeth Bradley Needlepoint Kits



Luxurious needlepoint kits in full cross stitch. A colour chart, printed canvas, pure wools in subtle shades - all of the highest possible quality. Absolutely everything needed by novice and expert stitchers alike. No work frame necessary. Exclusive designs from a British designer. 1998 Catalogue and Stockist List. $5 Refundable with Order.

**$5**

29

## form+function




Form + Function has for the last 13 years specialized in unique handcrafted contemporary, Southwestern lighting: wall sconces, chandeliers, table and floor lamps, custom request, as well as small home accessories made by local artisans.

**$2**

30

## Architecture in Glass - The Sunroom and English Conservatory Idea Book



The "Everything Book" for planning, designing and decorating a sunroom or conservatory. Turn your home into the home of your dreams. Before and after ideas for sunroom applications for: kitchens, dining areas, family rooms, attic conversions, pool and hot tub enclosures, home offices, etc.

**$5**

31

## Fran's Wicker & Rattan Furniture

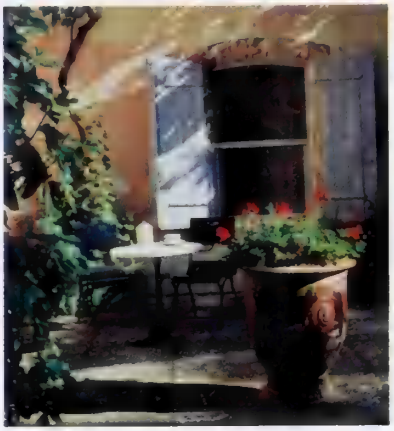


From spectacular sets to the hard to find specialty items ... all from America's oldest and largest wicker and rattan importer. Widest selection, highest quality and guaranteed lowest prices. Major brands discounted up to 55%. New 64 page color catalog $3 (Credited on order).

**$3**

32

## FRENCH COUNTRY LIVING

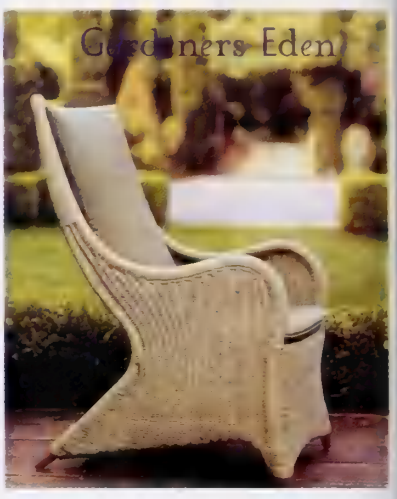


Our new catalog presents the *crème de la crème* of the collection of French home furnishings and accessories we have offered since 1986: tables and rush seat chairs, French pottery, wrought iron furniture, hand-painted tile, lamps and chandeliers, table and bed linens, baskets, and more.

**$3**

33

## Gardener's Eden




Gardener's Eden offers the highest quality furnishings and accessories for the home and garden. Look for our collection of outdoor furniture, trellises and arbors, seasonal slipcovers, garden ornaments and gifts. One year for $2. US only.

**$2**

# Fall & Holiday Catalog Collection

34

## Golden Valley Lighting



Save up to 50% on first quality lighting. Over 500 chandeliers, ceiling lights, wall brackets, vanity lights, and lamps featuring tiffany, traditional, transitional and casual styles in our catalog. Free. Serving satisfied customers since 1926. www.gvlight.com

**Free**

35

## Hancock's of Paducah



Thousands of beautiful decorative fabrics for drapery & upholstery are featured in full color in our latest catalog. Coordinating trims, cords, & tassels as well as pillows, drapes, and bedding, help make this catalog a one stop shopping resource for anyone decorating their home.

**$2**

36

## holdeverything



Hold Everything. Home organization that makes sense. Look for unique home office ideas, wardrobe protection, media storage, closet organization, shelving and containers to suit every need plus a new collection of photo storage accessories. One year for $2. U.S. only.

**$2**

## The Horchow Collection



The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

**$5.50**

38

## THE HORCHOW Fine Linen COLLECTION



Impeccable quality, style and value with an emphasis on luxury. Discover a wide selection of fine linens, decorative accessories, towels, toiletries, special furniture accents and more. The subscription fee is applicable toward your first purchase. Foreign, $10

**$5.50**

39

## HORCHOW HOME



Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase). Foreign, $10.

**$5.50**

**To Order Catalogs:** Mail in the tear-out envelope form, or clip-out form, in this section.
**To Charge Orders:** Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800 801-0473 (24 hours a day).

## Iron Factory




ust like you, your home is warm and nviting with unmistakable personality. ust for you, our artisans and raftspeople combine raw materials with creative design to produce our listinctive line of handcrafted iron urniture, lighting and accessories. Each piece is manufactured in our factory, here in the USA and shipped worldwide. Over 300 products in over 30 finishes.

**Free**

41



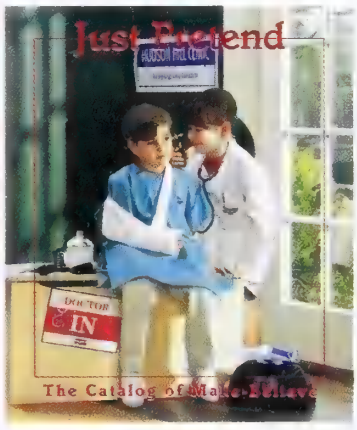

Revisit the splendor of the past with Judi Boisson designs. Gorgeous hand-made quilts, rugs, linens, and throw pillows. 64 pages full color catalog, $10. Foreign, $20.



**$10**

42

## Just Pretend




Magical playthings to take your children to the land of make-believe. Enchanting fantasy dolls with books & beautiful accessories. Sturdy wooden vehicles. Role-playing kits with realistic gadgets and costumes. Dress-up collections that mix, match and transform. For boys and girls ages 0-12. Available exclusively from the Just Pretend™ catalog.

**$1**

43

Heath & Company

ANTIQUE REPLICA FURNITURE



A virtual feast of elegant shapes and hand-carved decorations, our 48-page color catalog features our exclusive collection of over 200 heirloom quality antique replicas. Whether a poster bed, armoire, banquet table, lowboy, pier mirror, or window seat, each of our solid mahogany offerings are hand-made replicas of Queen Anne, Chippendale, Louis XV, Regency and Victorian styles, custom finished and affordably priced. $10 US, $15 Foreign.

**$10**

44

## Lanac Sales



You'll love our selection of fine china, crystal, silverware and jewelry from all the brand names and most of all you'll love our unbeatable prices and unmatched customer service. Computerized bridal registry.

**Free**

45

## Lindal Cedar Homes



Thinking about a custom home? Every Lindal home is an original. Spacious, light and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE information packet.

**Free**

# Fall & Holiday Catalog Collection

46

## Linen Source




The Linen Source offers a rich selection of bedroom and bath furnishings from today's top designers. Select that "something special" from among such quality brands as D. Lewis, Charisma, Ellen Tracy and many more. Our comprehensive color catalog is

Free

47

## London Lace



London Lace offers the definitive collection of Nottingham and Madras lace window coverings dating from 1830 to the present reproduced on original antique looms. Also available - window solutions in cotton, linen and velvet for every room in your home. Orders shipped immediately. Color catalog

**$3**

48

MARVIN WINDOWS & DOORS




Beautifully demonstrates how made-to-order wood windows and doors can enhance your home. Helps you determine your needs for design, energy efficiency and maintenance, then choose the products and options to match.

**Free**

9

MAYFIELD LEATHER SEATING & ACCENTS



Comfort, class and quality - all at great savings! Custom order from over 60 luxurious leathers for your sofas, loveseats, chairs, ottomans, bar chairs, accent chairs and benches. $5 catalog - (price deducted from order).

**$5**

50

## The Metropolitan Museum of Art



Quality Museum reproductions from a premier American institution. Merchandise is based on masterpieces both ancient and modern. Select from an extensive collection of holiday cards and ornaments, jewelry, scarves, glassware, sculpture, tabletop, books, prints, and children's product. Unconditional guarantee.
Color Catalog. One Issue.

**$2**

51

## Musuem of Fine Arts, Boston




Discover a wealth of affordable treasures, based on the Museum's world-renowned collection. Hundreds of items, including jewelry, scarves, home decor, sculpture, prints, cards, books, and educational toys.

**$2**

**To Order Catalogs:** Mail in the tear-out envelope form, or clip-out form, in this section.
**To Charge Orders:** Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm; Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0471 (24 hours a day).

2

## Neiman Marcus at Home



Elegant home accessories, fine linens, tableware and unique gifts are yours in the exclusive world of Neiman Marcus at Home. The subscription fee of $6.50 (Foreign $15) is applicable toward your first credit purchase.

**$6.50**

53

## PEERLESS IMPORTED RUGS
ESTABLISHED 1938




The Peerless 64-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

**$1**

54

## Petals




Beautiful flowers are the secret to elegant rooms. Yet who can afford the time to maintain fresh flowers, or the expense of replacing them weekly? Glorious silk blossoms, arranged by our designers in charming vases and baskets, are the solution. All you need to do is enjoy them for as long as you wish.

**$2**

55

## Pleasant Company

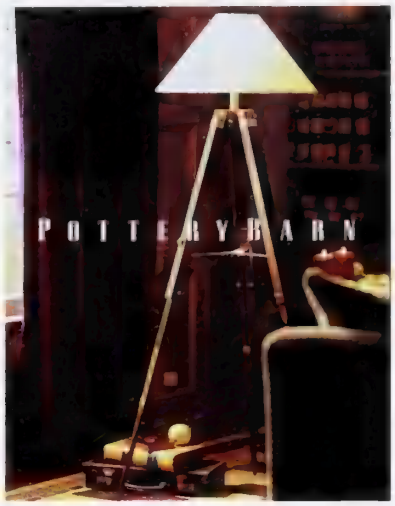


The American Girl of Today™ is just like your American girl, with clothes and accessories that celebrate her style and individual interests. For girls 8 and up. Exclusively from Pleasant Company. FREE catalogue.

**Free**

56

## Pottery Barn

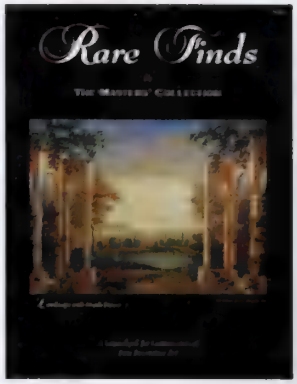



The Pottery Barn catalog offers the latest designs in furniture, tableware and decorative accessories, gathered from around the world and affordably priced for today's casual lifestyles. One year for $2. US Only.

**$2**

57

## Rare Finds




A remarkable collection of "rare finds" including Italian wall frescoes hand crafted using centuries-old techniques, transferred to canvas for easy display. Heirloom quality replica bronzes, French tapestries and more. $3. And, The Masters' Collection, on-canvas replicas of famous masterpieces and little known treasures. All with museum quality frames. $3.

**$3**

# Fall & Holiday Catalog Collection

58

## Raymond Enkeboll Designs

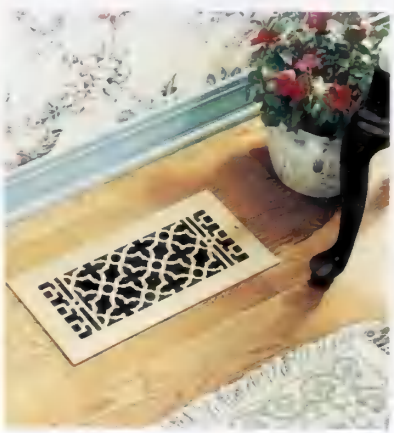


Architectural Woodcarvings crafted by Raymond Enkeboll Designs © 1996. Catalog showcases over 500 items including capitals, corbels, moldings, onlays, stairparts, panels, etc. Spiral bound catalog $20. Special Binder version $30. Complimentary brochure available.

**$20**

59

## Reggio Registers



With over 200 grille sizes & designs, The Reggio Register Co. manufactures the largest selection of in-stock cast iron, cast brass and wood decorative grilles and registers. Whether building, remodeling, or simply redecorating, our beautiful high quality grilles finish off any room perfectly.

**$1**

60

## REJUVENATION
LAMP & FIXTURE CO.



Choose from over 260 authentic period reproductions: chandeliers, wall brackets, porch lights and lamps including Victorian, Arts & Crafts and Neoclassic styles. Solid brass fixtures available in eleven finishes, accept a wide selection of shades and can be customized for specific construction requirements.

**Free**

## Renovator's



Whether you're starting from the ground up, or just putting finishing touches on your "masterpiece", you'll need our Renovator's catalog. Period fixtures and hardware are just the beginning - we are the source for more than 2,000 home decorating and remodeling items!

**$2**

62

## Reverie




The REVERIE woman is elegant and unique in her style - for her home - for herself. REVERIE combines comfort, style, and tradition in an extraordinary offering of collectibles, jewelry and apparel.

**$3**

63

## Rhoney Furniture House



*Rhoney Furniture House*

Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years' experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure,

**Free**

**To Order Catalogs:** Mail in the tear-out envelope form, or clip-out form, in this section.
**To Charge Orders:** Call toll-free 1-800-485-2489 (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

64

## Scully & Scully INC.



Since 1934 Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their Park Avenue store or shop through their catalogue, you will be delighted with the superior quality of their merchandise as well as their service.

**$4**

65

## Shaker Workshops




Discover the beautiful proportions and classic simplicity of shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

**Free**

66

## Showcase Model Co.




Unique gift ideas for yourself or the men in your life. New 1998 - 48 page catalog of aviation/space and marine replicas from 1914 thru 1998.

**Free**

67

SILVER QUEEN INC.



STERLING SILVERWARE

Over 1500 patterns of active and discontinued sterling patterns, estate or new at very affordable prices. Large selection of place settings and serving pieces.

**Free**

68

Steinway & Sons



The piano chosen by 95% of the world's performing artists. An extraordinary musical instrument and enduring investment, handmade without compromise since 1853. Catalog, $5. Visit our web site: www.steinway.com

**$5**

69

sundance



Founded by Robert Redford, Sundance Catalog offers an eclectic collection of handcrafted items that reflect a commitment to artists worldwide as well as a harmony with the earth and environment, including home furnishings and accessories, clothing, jewelry and gifts. Catalog $2 (credited toward your first purchase).

**$2**

# Fall & Holiday Catalog Collection

70

SURE FIT, INC.

Bridgecrest • CANNON SLIPCOVERS

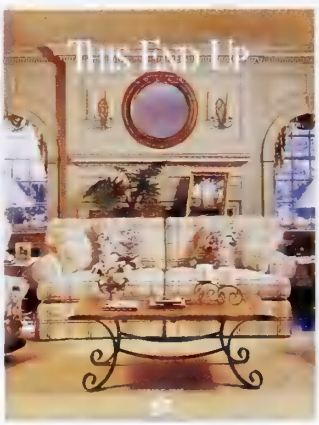


Cover up old furniture with affordable ready-made slipcovers. Sure Fit offers one-piece elasticized covers that slip easily over furniture and really stay in place. Chair, loveseat and sofa sizes fit most furniture styles. Upholstery weight, machine washable fabrics.

**$2**

71

This End Up Furniture Co.




The **This End Up** catalog features 70 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. Catalog $2, Foreign $5.

**$2, $5**

72

Today's Casual & Patio




**40-60%** discounts on National brands from Gloster, Lloyd/Flanders, Mallin, Pennington, Terra, Tropitone, Telescope and more! Cast and wrought aluminum, wrought iron, teak, wicker and rattan, for your Bedroom, Living room, Great room and Patio. Pool cleaners, pool toys and accessories galore! Direct to your door worldwide! *Personalized Service and Satisfaction Always Guaranteed!*

**$4**

## Vermont Castings



ermont Castings offers a full line of he world's most efficient as well as eautiful wood and gas stoves. Its new ireside Advisor Catalog also features BQ grills, as well as the full line of gas nd wood fireplaces and fireplace nserts from Majestic Fireplaces.

**Free**

74

## VICTORIAN PAPERS



A beguiling collection of antique reproductions, replica jewelry, books, nostalgic toys, framed prints, delicate domestications, heartwarming all-occasion greeting cards, elegant correspondence papers, custom calling cards and stationery - countless unusual gift items. Receive an assorted sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription - *a $15 value* for only

**$3.90**

75




Capture a bit of American history by decorating your home with colorful, durable, easy to clean canvas floormats and placemats. Walking On Art & Dining On Art continues the tradition of functional art introduced during the Colonial Period by creating original designs on canvas guaranteed to brighten any floor or dining table in your home. Affordably priced to bring years of enjoyment. Color catalog,

**$3**

**To Order Catalogs:** Mail in the tear-out envelope form, or clip-out form, in this section.
**To Charge Orders:** Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

## Wellington's
Fine Leather Furniture



Vellington's color catalog features nly the finest American eather manufacturers. Styles include raditional, southwestern, contemporary nd more. With nationwide delivery lirect to your home. **ALWAYS THE BEST FOR LESS.** Experience for yourself, the ura of comfortable elegance that only eather can provide. Enjoy! Refundable.

**$5**

77

## Wicker Warehouse



Located in Hackensack, N.J. Beautiful wicker and rattan Furniture! Teak, wrought iron and aluminum too! National brands From Lane, Lloyd-Flanders, Woodard, Winston, and many more! Plus our own hand-picked imports of bedrooms, bathrooms and childrens furniture and accessories galore! All shown in our new 128 page color catalog. Wicker Warehouse ships Nationwide. Send $6. Receive $6 credit.

**$6**

78

## William Glen




With the William Glen catalog, experience the abundance and enjoyment of gracious living and thoughtful giving. For over 34 years, William Glen has been synonymous with fine gifts, china, crystal, flatware, housewares, decor and collectibles. We offer free giftwrap and ship anywhere. Catalog cost is refunded against first purchase.

**$2**

79

## WILLIAMS-SONOMA

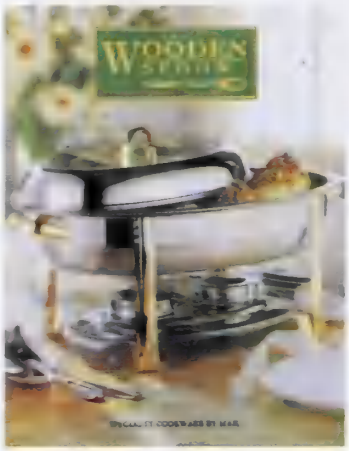


For over forty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our Fall catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items suitable for all occasions. US only. One year.

**$2**

80

## The Wooden Spoon




Interested in the latest in high-quality cooking gear? You'll be proud to own or give our cookware, bakeware, cutlery, appliances and gourmet tools. Each beautifully designed item is guaranteed to make cooking easier and more fun. One year's subscription plus a $5 gift certificate.

**$2**

81

## Workout Music




MUSIC THAT GIVES YOU THE BODY YOU WANT – just follow the beat and enjoy! Great music that keeps you moving at the proper pace for maximum calorie burn. Over 250 music workouts. All styles of music available in every fitness level for every exercise.

**Free**

# Fall & Holiday Catalog Collection

82

## Worthington

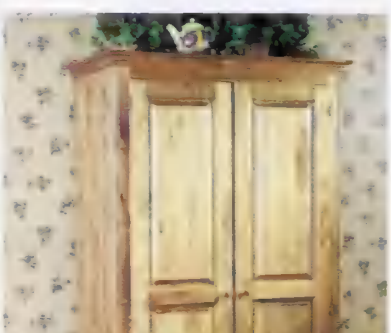


The finest furnishings won't make a home a true showplace. Architectural details turn the ordinary into a custom home. Mouldings, medallions, columns, brackets, mantels, table bases and much more. Worthington has the top architectural items available in the United States today. Tell your decorating dollar where it counts.

**$3**

83

## Yield House



Casual elegance and country comfort are yours for the asking in our all new catalog. Our classic, handmade furniture and accessories will make your house a home. We're Yield House... old friends with new ideas!

**$2**

84

## Yowler & Shepps Stencils



Our stencils add warmth and style to your home that brings out your own special personality. Catalogue includes designs for borders and creating murals along with supplies. You'll find English Country, Classical, Victorian, Children's Designs, Garden Motifs, and much more! Both beginners or professionals reap rewarding results! Catalogue $5.00 (redeemable).

**$5**



1 • 8 0 0 • 4 8 5 • 2 4 8

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**
Payment may be made by check or money order made payable to House Beautiful. Please add $1.50 service charge. We'll forward your request to the companies involved. They will send their catalog directly to you. For information regarding your order, call 419-621-4589.

We also welcome **American Express®, Visa** or **MasterCard**. It's easier than ever to use your credit card:
Call 1-800-485-2489,
(Monday through Friday, 9 a.m. to 9 p.m., Saturday and Sunday, 10a.m. to 6 p.m. Nationwide)
Or FAX your order to 1-800-801-0473 (24 hours a day).
Either way, the call is on us.
This offer expires October 31, 1998

# Fall & Holiday Catalog Collection

- ❑ 1 Accoutrements by Liza . . . . . $3
- ❑ 2 Acorn . . . . . $20
- ❑3a American Blind Sample Kit . . $2
- ❑3b American Wallpaper Catalog . . $2
- ❑ 4 Anderson Manufacturing . . . Free
- ❑5a Antique Hardware & Home . . $3
- ❑5b Foreign . . . . . $15
- ❑ 6 Around the Corner . . . . . $3
- ❑ 7 Art & Artifact . . . . . $2
- ❑ 8 Ballard Designs . . . . . $3
- ❑ 9 Barrons . . . . . Free
- ❑10Basil Street Gallery . . . . . $2
- ❑11Bergdorf Goodman . . . . . $12
- ❑12Blackwelder's . . . . . $19.95
- ❑13Bombay . . . . . $1
- ❑14Cash's of Ireland . . . . . $3
- ❑15a Chadsworth Idea Book . . . . $13
- ❑15b Columns Product Portfolio . . $5
- ❑16Chambers . . . . . $2
- ❑17Circa . . . . . $5
- ❑18Claire Murray . . . . . $5
- ❑19Country Curtains . . . . . Free
- ❑20Crate and Barrel . . . . . $2
- ❑21Cuddledown of Maine . . . . . $4
- ❑22D. Blümchen & Co. . . . . $3
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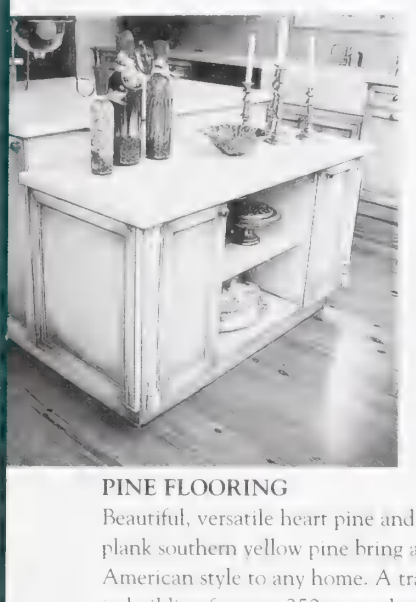
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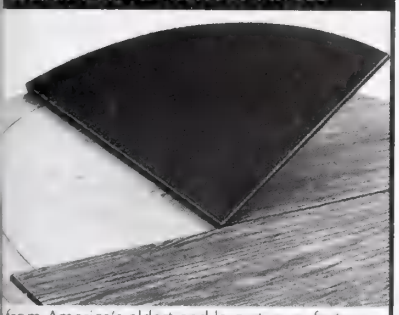
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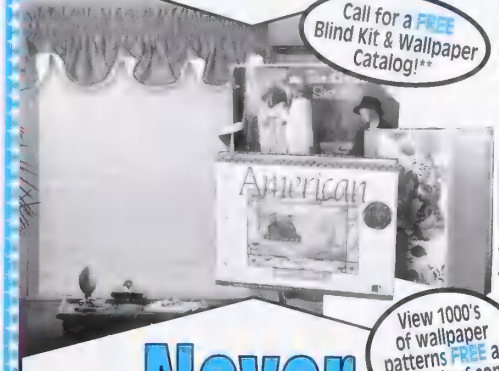


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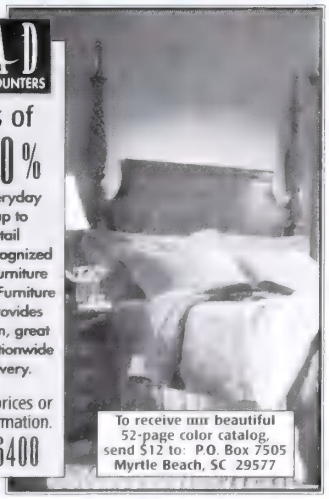
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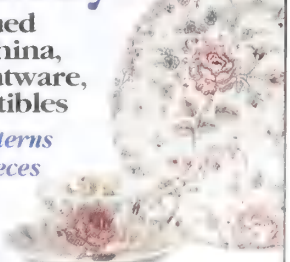
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# THE MOST DANGEROUS MONTH

By Phyllis Theroux

**Many years ago,** I moved with my husband and toddler son to the state of Maine. Our plan, which was as simple as we were naive, was to find a small, picturesque New England village, set down roots and lead a small, picturesque New England life. Our children would have pink cheeks, good values, and be able to call the mailman (who would wear earmuffs in the winter and look like someone out of a Norman Rockwell painting) by his actual name.

We found the small New England village that matched our fantasies. (I didn't notice the sign in the barbershop—"No beatnik trims!"—until later.) But setting down roots was another story. When we arrived in December, the ground was hard as iron and the attitude of the natives was not much softer. We were not *from* Maine, we were not going to be accepted *in* Maine, and within six months we had flunked *out* of Maine.

I track our mistake back to the fact that we decided to live in Maine after spending a week's vacation there the previous August. The air was fragrant, the streets populated with soft-eyed summer people trying to blend in, the landscape alive with white butterflies darting over meadows full of field daisies and laughing children. It was like being in an Ingmar Bergman movie before the plot thickens. We were dazzled.

Lesson I: Never decide anything important in August, unless it is to renew the lease on the summer house you're renting for next August. There is a reason why vacationers from New York return to Manhattan, which is noticeably short on butterflies and field daisies, after Labor Day. They know the difference between home and holiday. I'm not quite sure that I do. For somebody with a pronounced homebody side I am quite capable of forgetting where I came from in favor of where I am. Which leads me to

Lesson II: Remember, plot flows from character, which will not automatically improve with the scenery. Still, when I look at a magazine photo of a Tuscan hill town (population 3; proceed by drawbridge), I cannot help but wonder why more of us are not trying to live in places like this. Are we all so bent on making a buck that we don't realize where we could be waking up in the morning?

I confess to bonding easily with new places. Walking down the cobblestone streets of Edgartown, Massachusetts, on a leafy summer day, I can readily imagine becoming a year-round resident. London, filled with old books and odd, apple-cheeked characters, would be an easy place to live. So would San Diego—low-slung, wide-open, and lightstruck by the Pacific. And every time I re-enter New York City I feel as i am coming home again, which has nothing to do with me ories of previous visits (some of which are quite painful) a everything to do with how New York—in all its exubera Rabelaisian brilliance—restores my sense of the possible.

Rabbis, waiters, hip-hop musicians, flower vendo nuns: every subway car is full of vivid plots and people w rarely, if ever, find their way as an ensemble cast to my hom town. But I do not visit New York to get away from my life much as I do to return to an earlier part of it, when I was t young to go anywhere at all.

When I was a child, getting to know the world on a le by-leaf basis, my backyard was world enough. A giant crabt had blossoms that blew like snow against the fence in win storms. A row of giant dahlias drooped their brilliant he above my own, and a universe of bugs hung off shafts of gr that I would examine, on my stomach, by the hour. It wa quiet life but I was routinely full of wonder, and part of r impulse to live in new places, even to strike the set and st over again, lies in the desire to be full of wonder again.

True for me, true for the Swiss herdsman whose e undoubtedly grows as weary of staring at the Alps as mine d of staring at the fire hydrant outside my window. Hum beings need change. That's why we take vacations: to rest our vision, see life the way we saw it as a child, with that sa kind of amazement.

Mature people do not fool themselves into thinki they would be happier simply because the surroundings a more photogenic, or less fraught with modernity. I am n however, a mature person. Particularly in August on Marth Vineyard, when the zinnias are knocking against the clou blackberries are sweetly bedded down in pies, and sailboa hung with bright pennants, are scudding across blue wat

Of course, not everybody is doing the done thing a lolling around an expensive porch overlooking Nantuck Sound in August. This year, in fact, I am staying put in r own hometown, where *The New York Times* comes a day l to the library. And perhaps this is the better way.

August is dangerous. People look their best. Imprude liaisons and moves to rustic places where only the electrici earn steady money suddenly seem quite feasible. August is b ter handled by the realists. The dreamers who are prone making large decisions on a moment's-notice might be sa staying home. ■

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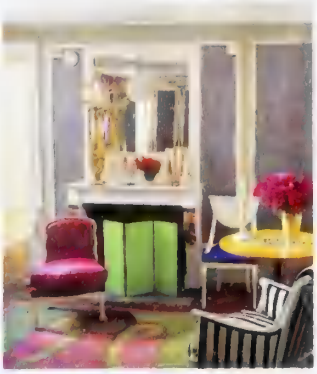
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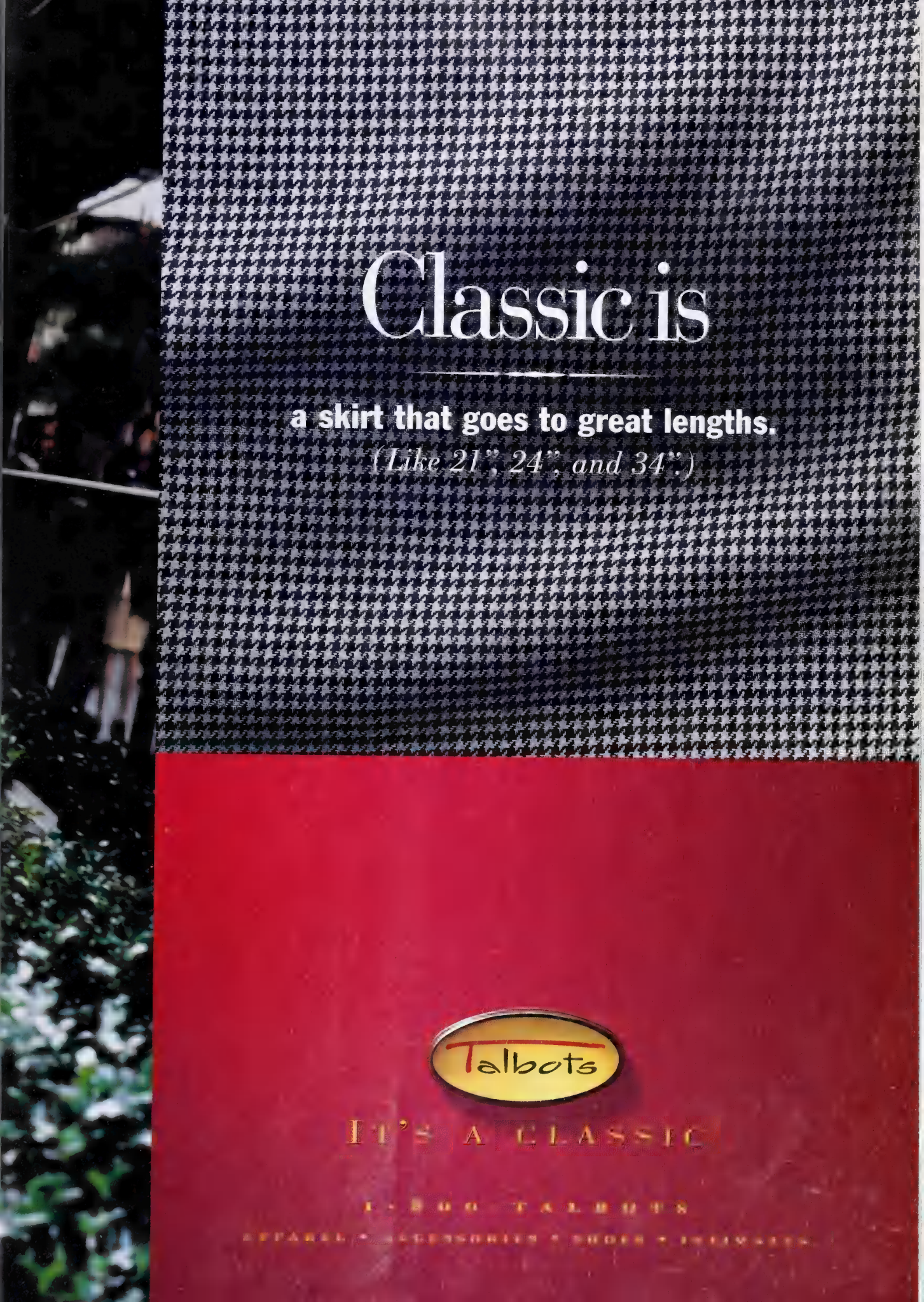



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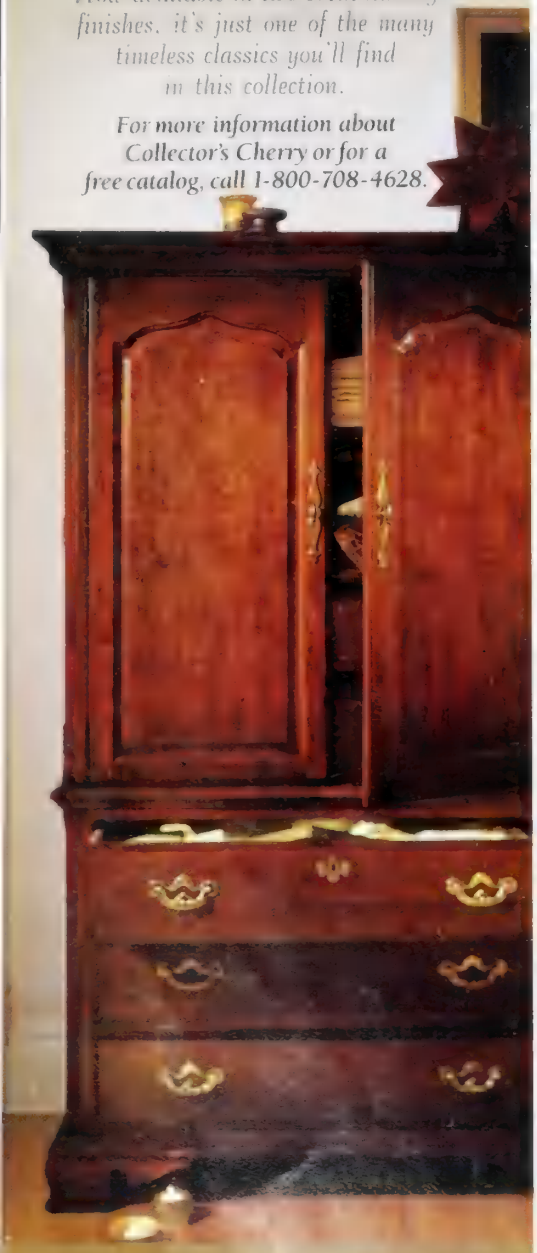
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# A ROOM AT THE INN

By Cynthia Anderson

**Not long ago** I slept as a paying guest in the house where I grew up—in my old room under the eaves.

The murmurs that drifted upstairs that night could have been those I had fallen asleep to for eighteen years: my father's even bass, my mother's throaty chuckle, my grandmother and aunt. When I was a child the voices sometimes drew me from my bed, down to the foot of the stairs to peek into the living room through the curtained French door. My sister Gillian often joined me there, as did our small cousin George, a boy everyone called a genius who was known to us for the collection of rabbit bones beneath his bed and the butterscotch smell of his breath.

Nothing was happening in that room, everything was. We studied the way Aunt Elaine inclined her head when she spoke, the flash of my mother's rings as she shuffled playing cards, the smooth circuit of my father's Scotch from table to lips to table. If we waited long enough my grandmother would get up to stir the fire. The room would brighten, and we would be comforted even as we shivered in our pajamas. Sometimes one of us would sneeze and the door would swing open. We would be shooed back to bed or, if we were lucky, brought to the sofa for a cuddle and a round of bridge, which George always won.

Instead the voices I heard that night were those strangers, other guests at what recently had become a pub accommodation—the Center Village Inn. Downstairs the was lit against the cold Maine night, at least it had been whe arrived. Otherwise the living room was unrecognizable, the w to the dining room knocked out and the new space filled w needlepoint rugs and a careful arrangement of overstuffed chir

Elsewhere the changes were equally dramatic. New w dows ran the length of the kitchen. In the old utility roo where we used to sit on the agitating washer to play a ga Gillian invented called Blast-off, steam rose from a recen installed hot tub.

I had arrived late from Boston, done a hasty inspecti of the downstairs—didn't want to see, *wasn't ready to see* then returned to the foyer to retrieve my bag. The n owner sat at a desk beneath the chandelier my mom to apart each spring to wash, a hundred soapy prisms in a tow lined sink.

Mrs. Keaton looked up from her ledger and smile "Finding everything you need?" Her eyes were welcomi

"I think so," I said. "Thank you." I had registered un my married name; she wouldn't know me unless I introduc myself. Even so, my stomach was tightening.


JONES NEW YORK

*A stiff wind would rattle the windows and seep through the walls, resulting in a draft strong enough to blow out the candles on a birthday ca*

She pointed behind me. "We have a big-screen TV and lots of movies in our game room. Did you see it?"

The game room had been my grandmother's first-floor bedroom. "Yes," I said. "I guess I'll pass on a movie tonight. I think I'll go upstairs."

"First door on the right, a single," she said, smiling again. "It's open." My old room. The tightness spread into my chest; I hadn't slept there in ten years.

In my bedroom the odor of fresh paint and lemon polish replaced the wet-dog smell of our boxer Gulliver, who spent much of his indoor time on my braided rug. The horse wallpaper I chose in third grade was gone, as was the ceiling-to-floor corkboard where I had pinned pictures of John Travolta, my skiing medals, and the limerick Gillian wrote for my twelfth birthday. The room had been made into a smaller version of the ones downstairs: bright and countrified, like a page from Laura Ashley, like any of a dozen inn rooms I have slept in before.

But the biggest change was the air itself, which felt warm and muffled. When I lived here, the inside temperature rarely exceeded sixty. My grandmother's almost religious belief in the curative powers of fresh air had been passed on to my father, which meant the downstairs was only marginally insulated and the upstairs not at all. A glass of water left beside the bed could form a skim of ice by morning. A stiff wind would rattle the windows and seep through the walls, resulting in a draft strong enough to blow out the candles on a birthday cake. "Heavens," my grandmother would exclaim, pulling her knit shawl closer. "It certainly is outdoorsy in here."

I turned out the light and, too warm, lay on top of the comforter. The moon shone through the window. I recognized the place where it hit the wall and the trapezoid it made. The shape would flatten, I remembered, and disappear as the moon rose. I wished for sleep, but felt lonely, and uneasy about what I was doing. Of the people who once lived here only Gillian, who backed out at the last minute, knew I was coming. My parents would disapprove, especially my mom. Why go back? she would say. Why not leave the past alone? But I had to see what had happened to our house.

My father would probably understand my visit. After all, he lived here almost his entire life, as did his father and his father's father, who built the place in 1872. But even my dad might question my tactics: the anonymity, the way I just showed up, *One person, one night, please*, filled out the registration and parked my Subaru alongside other out-of-state cars in the new lot carved out of the lawn.

For three generations, while our family was growing in size and prosperity, the house grew too. My great-grandfather built it with the future in mind. The original structure was simple: five large rooms with a central chimney and a south-fac porch. A second floor with bedrooms followed, then a t story wing and another kitchen. The house filled and swel at the start of the 20th century its fourteen rooms held a d members of extended family. Photographs from that t show the place to be lovely and meticulous, the faces o inhabitants content. My father spent his childhood hun salamanders in the brook, climbing the quartz-streaked le that rose beyond the back field.

By the time Gillian and George and I lived here, house was in decline with its unused beds and closed tru with the presence of lives already lived. Not that we ser this often. To us it was just our house. If there were too people for too large a place, if the shadow of the dead dwa the living, we saw it only through the eyes of others—wh playmate turned quiet inside the big rooms or once when housekeeper swept cobwebs from a corner and muttered *m soleum*. Mostly we were absorbed by the immediacy of ch hood, by a new litter of kittens or a fort in the woods.

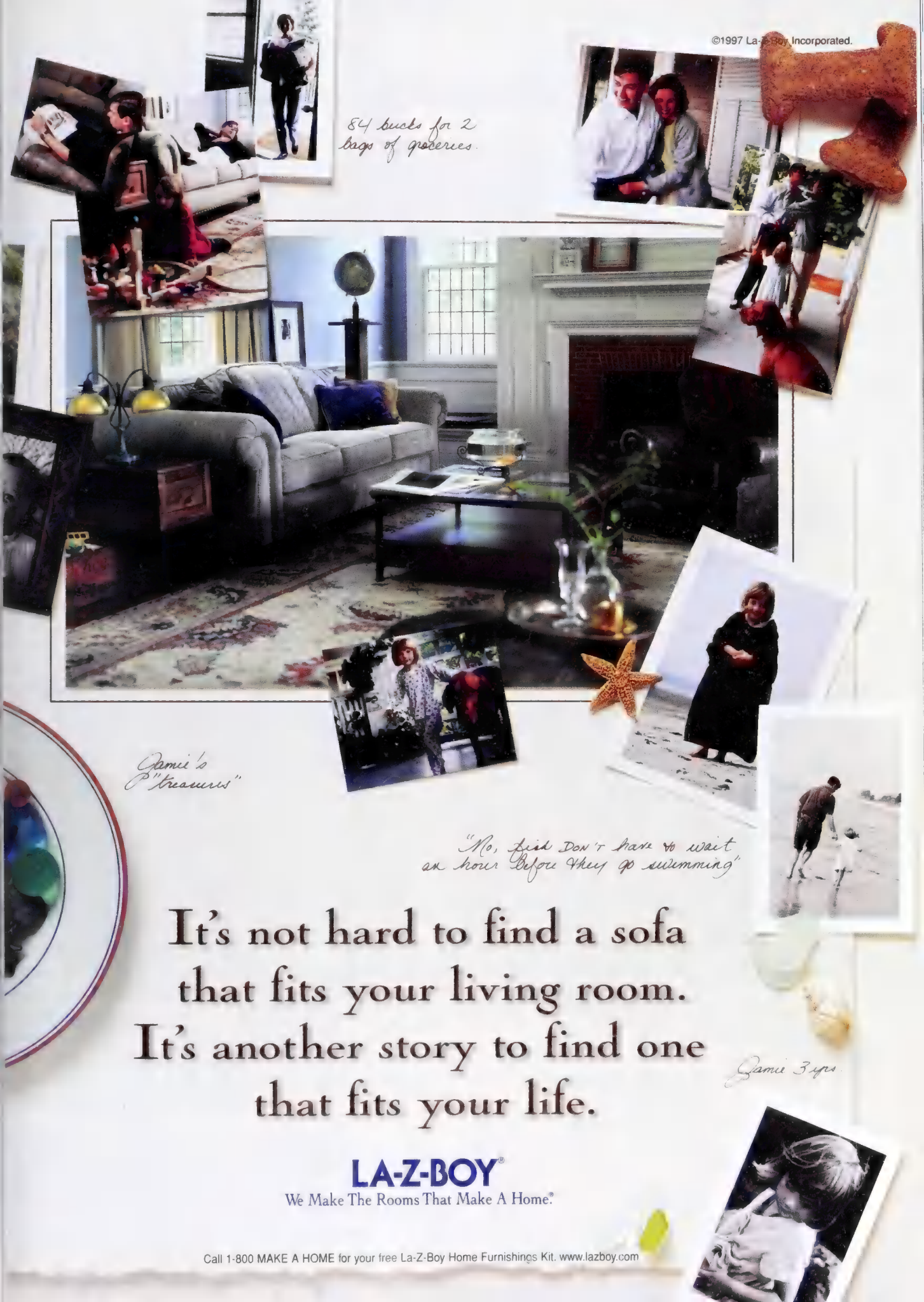
All that would change. Two weeks after his fiftee birthday, George fell sixty feet from the roof of a college ob vatory. He did not die in the accident but slowly, ov month's time. At the hospital, when it was my turn to rea him, I took his hand, now bigger than mine, and tried nc look at the swollen mask of his face. We read, but I though wasn't listening, that he was already in another place.

The day after the funeral, on a warm May morning, mother and Aunt Elaine began the grim job of putt George's things away. His rabbit bones and plaid shirts, assortment of astronomy texts—all were packed into tru which my father stored with the others in the attic. But I felt George everywhere, and each morning at breakfast I beside his empty chair.

The losses, though smaller, continued. My aunt wen live with a cousin, and Gillian and I left for college soon a That fall my grandmother slipped getting out of her car fractured her hip. She entered a nursing home and wc never return to the house. At Christmas my mother delive a final piece of unhappy news: She had accepted a job in P land and was looking for an apartment there; my father wc not be going. I felt sad but not surprised. I knew about mother's longing for the urban life she left when she marr and about the nights my father drank too much.

For ten years after my parents' divorce my father mained in the house, closing off one room after another u he was inhabiting just the original core. During that tin often visited my mother, who was content in her new cor but I did not enjoy going back to the house. My dad wc stay up too late—reading in my grandmother's chai the fire—and I would lie in bed listening to mice in

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In my bedroom the odor of fresh paint and lemon polish replaced the wet-dog smell of our boxer Gulliver, who spent much of his indoor time on my braided rug. The horse wallpaper I chose in third grade was gone, as was the ceiling-to-floor corkboard where I had pinned pictures of John Travolta, my skiing medals, and the limerick Gillian wrote for my twelfth birthday. The room had been made into a smaller version of the ones downstairs: bright and countrified, like a page from Laura Ashley, like any of a dozen inn rooms I have slept in before.

But the biggest change was the air itself, which felt warm and muffled. When I lived here, the inside temperature rarely exceeded sixty. My grandmother's almost religious belief in the curative powers of fresh air had been passed on to my father, which meant the downstairs was only marginally insulated and the upstairs not at all. A glass of water left beside the bed could form a skim of ice by morning. A stiff wind would rattle the windows and seep through the walls, resulting in a draft strong enough to blow out the candles on a birthday cake. "Heavens," my grandmother would exclaim, pulling her knit shawl closer. "It certainly is outdoorsy in here."

I turned out the light and, too warm, lay on top of the comforter. The moon shone through the window. I recognized the place where it hit the wall and the trapezoid it made. The shape would flatten, I remembered, and disappear as the moon rose. I wished for sleep, but felt lonely, and uneasy about what I was doing. Of the people who once lived here only Gillian, who backed out at the last minute, knew I was coming. My parents would disapprove, especially my mom. Why go back? she would say. Why not leave the past alone? But I had to see what had happened to our house.

My father would probably understand my visit. After all, he lived here almost his entire life, as did his father and his father's father, who built the place in 1872. But even my dad might question my tactics: the anonymity, the way I just showed up, *One person, one night, please*, filled out the registration and parked my Subaru alongside other out-of-state cars in the new lot carved out of the lawn.

For three generations, while our family was growing in size and prosperity, the house grew too. My great-grandfather built it with the future in mind. The original structure was simple: five large rooms with a central chimney and a south-facin porch. A second floor with bedrooms followed, then a two story wing and another kitchen. The house filled and swelle at the start of the 20th century its fourteen rooms held a doze members of extended family. Photographs from that tim show the place to be lovely and meticulous, the faces of i inhabitants content. My father spent his childhood huntin salamanders in the brook, climbing the quartz-streaked ledge that rose beyond the back field.

By the time Gillian and George and I lived here, th house was in decline with its unused beds and closed trunk with the presence of lives already lived. Not that we sense this often. To us it was just our house. If there were too fe people for too large a place, if the shadow of the dead dwarfe the living, we saw it only through the eyes of others—when playmate turned quiet inside the big rooms or once when th housekeeper swept cobwebs from a corner and muttered *mau soleum*. Mostly we were absorbed by the immediacy of chil hood, by a new litter of kittens or a fort in the woods.

All that would change. Two weeks after his fifteent birthday, George fell sixty feet from the roof of a college obse vatory. He did not die in the accident but slowly, over month's time. At the hospital, when it was my turn to read him, I took his hand, now bigger than mine, and tried not look at the swollen mask of his face. We read, but I thought h wasn't listening, that he was already in another place.

The day after the funeral, on a warm May morning, m mother and Aunt Elaine began the grim job of puttin George's things away. His rabbit bones and plaid shirts, h assortment of astronomy texts—all were packed into trunk which my father stored with the others in the attic. But I st felt George everywhere, and each morning at breakfast I s beside his empty chair.

The losses, though smaller, continued. My aunt went live with a cousin, and Gillian and I left for college soon afte That fall my grandmother slipped getting out of her car ar fractured her hip. She entered a nursing home and wou never return to the house. At Christmas my mother deliver a final piece of unhappy news: She had accepted a job in Por land and was looking for an apartment there; my father wou not be going. I felt sad but not surprised. I knew about m mother's longing for the urban life she left when she marrie and about the nights my father drank too much.

For ten years after my parents' divorce my father r mained in the house, closing off one room after another un he was inhabiting just the original core. During that time often visited my mother, who was content in her new cond but I did not enjoy going back to the house. My dad wou stay up too late—reading in my grandmother's chair the fire—and I would lie in bed listening to mice in

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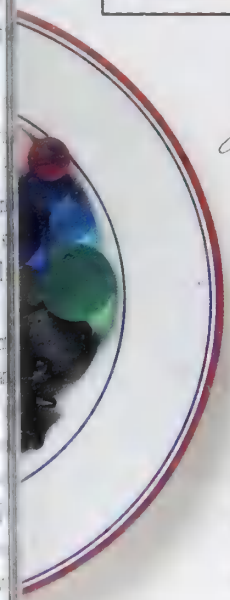


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*"You have your great-grandmother Elizabeth's eyes," someone would tell Gillian, and the proof would be upstairs in a portrait hanging on the wa*

the walls and worrying about the plaster that had fallen from the ceiling.

In 1993 my father finally moved to a smaller place. When I sat with him at night on his new porch, relocating Orion and the dippers in the dark sky, I mostly felt relief. Even so, my father and Gillian and I cried at the closing of the sale of the house to a lawyer and his family. We felt sadder still when we heard about their financial trouble and the quick resale to a retired couple from Pennsylvania, who wanted to turn the place into an inn.

I awoke early the next morning to a tapping sound in the spruce outside my window. When I crossed the floor, it groaned in a place I remembered. The tapping stopped and a bird flew off, but not before I saw its red cap—surely not the woodpecker that woke me so many mornings when I was a child, but maybe one of its descendants.

In the kitchen a half-dozen guests sat around a pine table. Mrs. Keaton stood at the stove, pouring batter into a skillet. "Good morning," she said, gesturing toward a seat with her spatula. "There's coffee and juice on the table."

Gray skies and snow banked partway up the windows darkened the room. When I was in seventh grade, a series of blizzards dropped so much snow that the windows were blocked completely. Gillian and George and I would go down to breakfast and the lights would be on. At the same stove where Mrs. Keaton was standing now, my mother would fry eggs and issue admonishments: *No playing in snow tunnels, No sliding off the roof*. By March the windows offered a cross section of winter: two feet of packed powder, an inch of ice, a layer of leaves and twigs from a wind storm, two more feet of snow.

Mrs. Keaton set down a platter of pancakes, steaming and fragrant with cinnamon. I reached for syrup but did not pour. I felt queasy in this house that was no longer mine, trying to eat breakfast with strangers. Mrs. Keaton pulled up a chair, poured herself a cup of coffee. The man beside me asked her about cross-country skiing. Did she know any trails? Mrs. Keaton said no, but her husband might. I knew. The trail I trained on during high school began in the back field then ran along the brook. I said nothing.

Another guest mentioned the quilts on the beds. "They're beautiful," she said. "You have so many nice things."

"Thank you," said Mrs. Keaton. "It's been a lot of work. The place was empty when we moved in."

"When did you buy it?"

"Almost two years ago. From some folks who hadn't owned it long."

"It's lovely."

Mrs. Keaton sipped her coffee. "I think we'll be happy here," she said.

I thought about happiness as I tied my boots to go ou doors. In the years before George died, were we happy in th house? Certainly Gillian and George and I were loved. W were the center of life here, and we felt it—the source of m mother's laughter, the wearers of the sweaters my grandmoth knitted. At night, after my father finished reading to me, h would kiss me on the forehead and say, "I love you, pup."

But there had been other things: the uneasiness betwee my parents, and the house itself, in need of constant repair. the furnace wasn't broken, then the roof was leaking, and the roof wasn't leaking then the water in the well was lo Still, the size of the house, and its age, and the fact that always had been inhabited by my family made for a sense belonging that absorbed everything else. We handled th arrowheads my great-grandfather had collected, and searche for our own in the back field. "You have your great-gran mother Elizabeth's eyes," someone would tell Gillian, and th proof would be upstairs in a portrait hanging on the wall. W *knew who we were in this house*, I thought.

Outside, the air bore traces of sulfur, the way it did whe the wind shifted before a storm. It would be snowing by noo I crossed to the spruce where the woodpecker had bee drilling earlier. There was no sign of him but the top half the trunk was pocked. I stepped closer; maybe he was hidin

I saw the scratches on the bark before I remembere their meaning.: *G.E.B., C.L.B., G.P.P., G.B., 6/11/72*. The club had been George's idea, founded the week school l out when I was in fourth grade. George carved his and Gu liver's initials; Gillian and I signed our own. We draped o sheets on the outer branches to make a tent and met the each morning to plan the day—damming the brook for swimming hole, or bicycling to a nearby peacock farm whe if we were lucky, one of the males would drop a feather or tw

One morning we collected quartz from the base of th cliffs. Back under the tree we sat on the prickly ground a wound wire around the stones to make jewelry. After lun we set up a stand in front of the house. Bicyclists and oth passersby stopped, but our best customer was our grandmoth who added earrings and necklaces to her already substant collection of things we had made. As the coins accrue George sat and calculated our gain at varying rates. *$11.23 7 percent for one year; $11.44 at 9 percent*. . . . George dron on, and Gillian and I rolled our eyes. Why couldn't he be normal seven-year-old?

My eyes filled. George is still here, I thought, he w never be anyplace else. All of us were still here, a little b the selves we left behind when we moved away toward t rest of our lives. In a couple of hours I would get in my c and drive to Gillian's house on the coast. My father would jo us there, and we would sit at my *(Continued on page 6*

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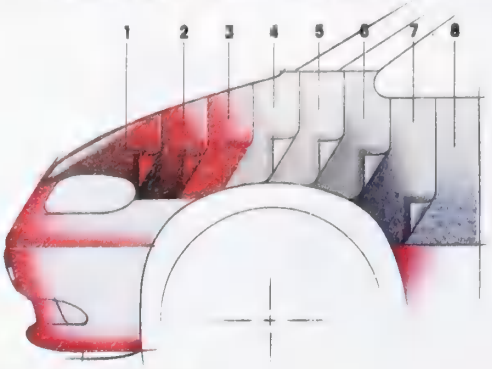

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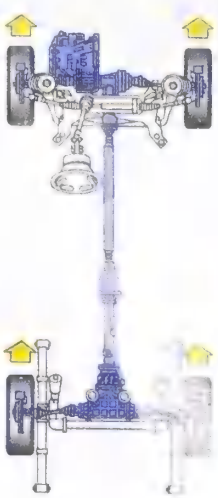
# Features you're sure to appreciate...




Caravan's available remote keyless entry works up to 23 feet away. And it includes a personal alarm system that can also be activated by remote control.



Caravan's available all-wheel-drive system features an inter-axle viscous coupling that automatically gives more torque to the rear wheels as needed.

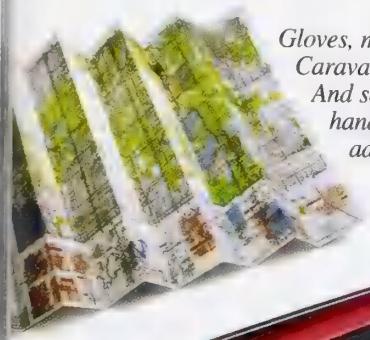


When we redesigned Caravan we rounded the corners for a more aerodynamic shape, and still found a way to get 32 more cubic feet of room over the previous model.

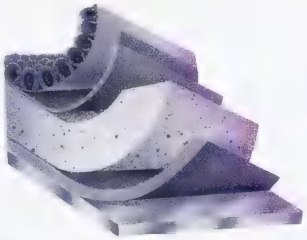


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Caravan The New Dodge

# *Here are nine golden opportunities to add a glow to your decorating*

EDITOR: ELIZABETH MAYHEW







1. *Cotton tablecloth with French architectural scenes, $95 for 51-inch square. From Christofle: 212-308-9390.*
2. *Bold cotton stripes embellished with embroidery. Through designers. From Manuel Canovas: 212-752-9588.*
3. *A hand-painted hummingbird gathers nectar from a gilded vine entwined mirror, $1,440. From Carvers' Guild: 800-GILDING.*
4. *Pottery Barn's brass bamboo-shaped salad servers, $25. Call 800-922-5507.*
5. *The American artist Nall designed a china pattern using his wife's favorite flower, the rose; $75 for dinner plate. From Lalique: 800-993-2580.*
6. *Villeroy & Boch received so many requests for their china display cabinets that they decided to sell them. secretary, $2,200. Call 800-VILLEROY.*
7. *Italian 18th-century style painted pine commode, $1,850. From Equipo 7 Muebles: 011-34-49-424-0248.*
8. *Saber-legged coffee table based on a Rateau design. Through designers. From Dessin Fournir: 785-434-2777.*
9. *Fluted glass vase in silver and gold leaf, $250. Through Rose Tattoo: 305-293-1941.*

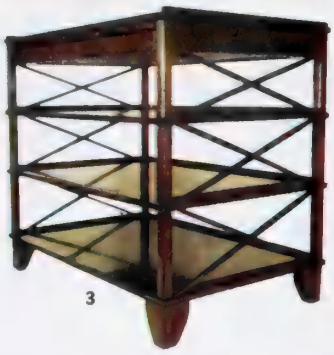

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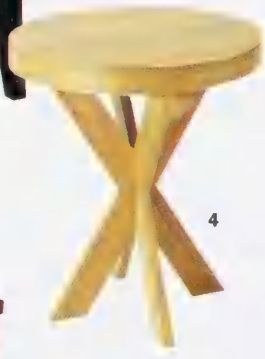

Got bored exercising indoors
Got some in-line skates
Broke a leg
Got a reading lamp
POTTERY BARN

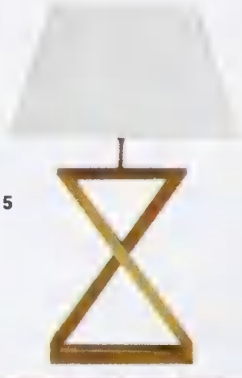

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*For modern-day designers, X marks the spot*


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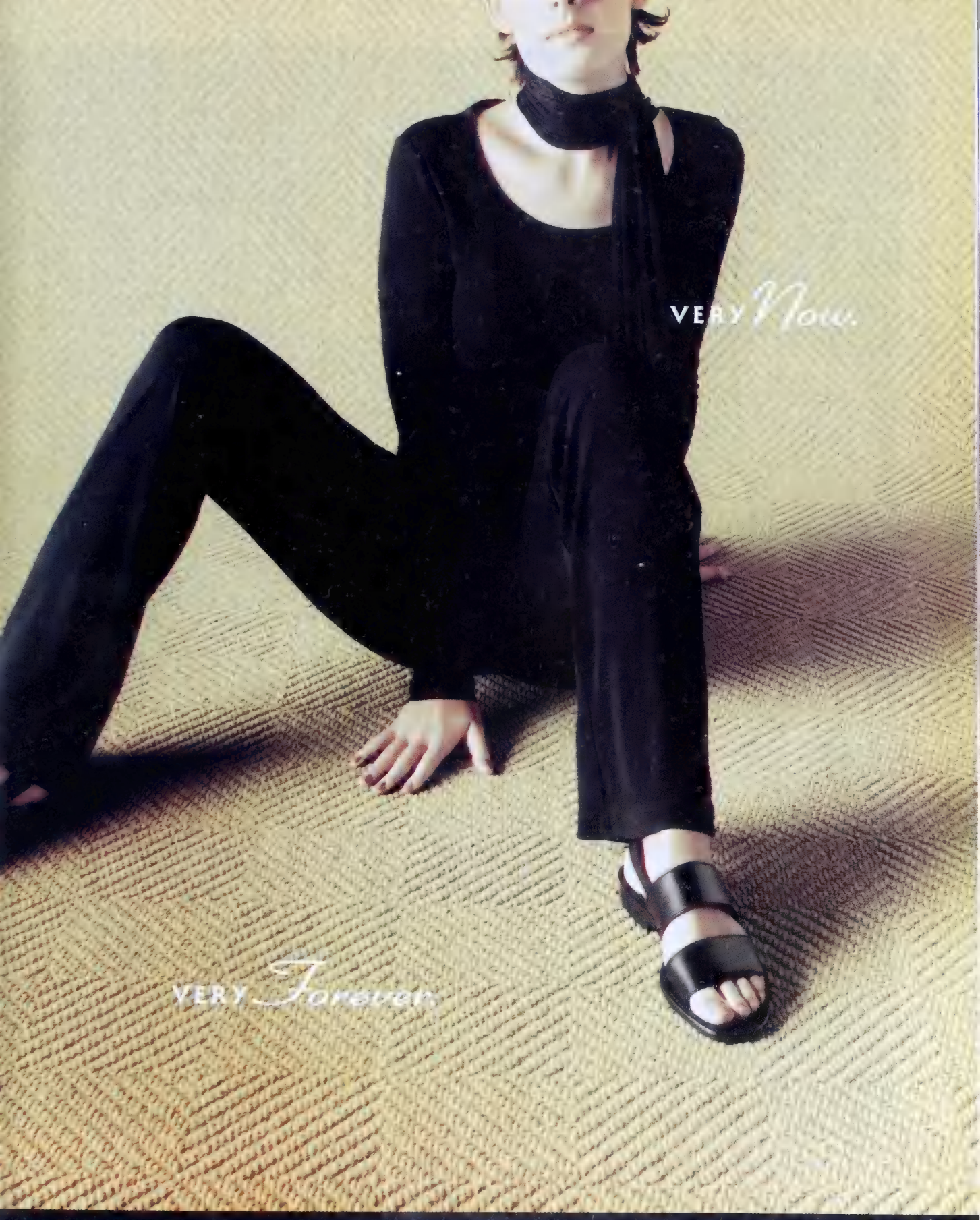

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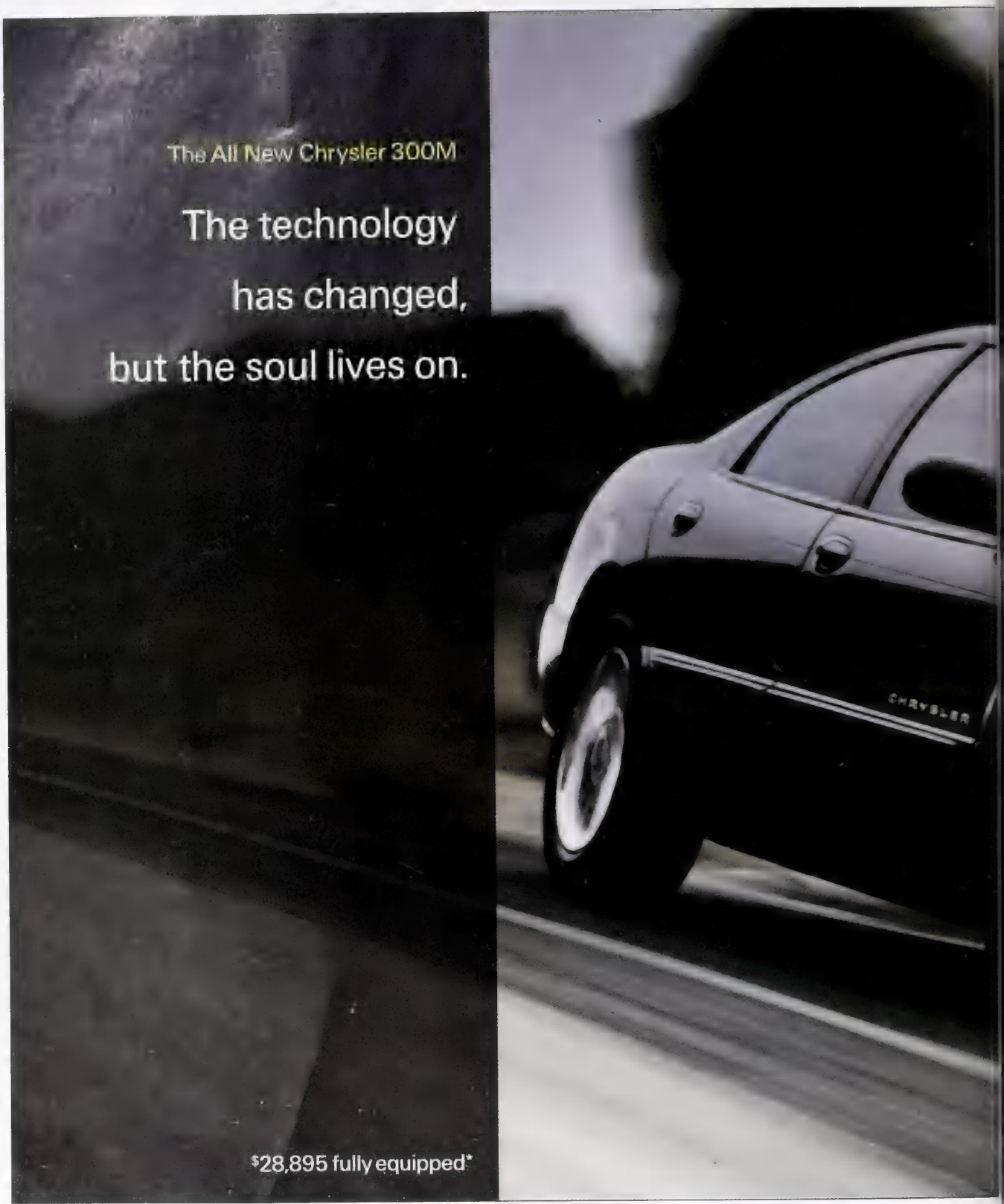
1. *Rosewood armchair's back modeled after an Indian village door. Through designers. At Jantar Mantar: 011-44-976-744-647.*
2. *Maple side chair inspired by a 1940s Chinese piece. Through designers. At Goralnick Buchanan: 212-644-0334.*
3. *Rose Tarlow's mahogany bookstand with pullout extension under top. Through designers. At Melrose House: 213-651-2202.*
4. *Chunky oak-veneered side table, $450. From Mille Lieux: 011-331-46-70-59-99.*
5. *Crisscrossed oak lamp, $895. At Roche Bobois: 800-972-8375.*
6. *Michael Smith's mahogany bench. Through designers. At George Cameron Nash: 214-744-1544.*
7. *Kerry Joyce's Brazilian rosewood bookcase. Through designers. At James Jennings Furniture: 213-655-7823.*
8. *Ebony-stained console has double-X legs, $950. From Mille Lieux: 011-331-46-70-59-99.*
9. *Semicircular cherry wood top stands on weblike steel base. Through designers. At Dennis Miller Associates: 212-355-4550.*




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3



4



5



6



7



8



1. *Christian Liaigre's metal wall sconce. Through designers. At Holly Hunt: 800-229-5559.*
2. *Handmade pendant light has aluminum fabric stretched between wenge poles, $1,200. From Cotule: 718-246-5206.*
3. *Mahogany floor lamp with square stand and shade, $750. From Andrew Gary: 973-484-2500.*
4. *Graduated steel-ring table lamp, $119. From Orbit Design: 773-376-0003.*
5. *Bottle-shaped coconut wood base with seaweed shade, $250. At Koo de Kir: 800-566-4489.*
6. *Vicente Wolf's lamp—a mahogany base capped with white linen shade—resembles a mushroom, $250. From Tyndale: 773-384-0800.*
7. *Alexander Julian's gourd-shaped metal base in horn finish, $160. At Marshall Field's: 312-781-4483.*
8. *Birch plywood base and paper shade. Through designers. At Dakota Jackson: 212-838-9444.*

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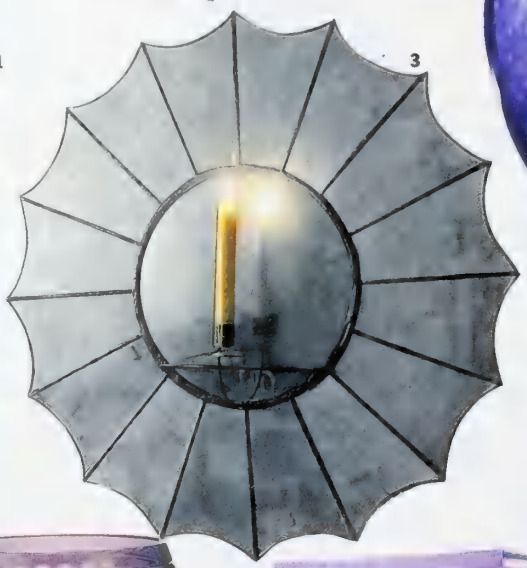
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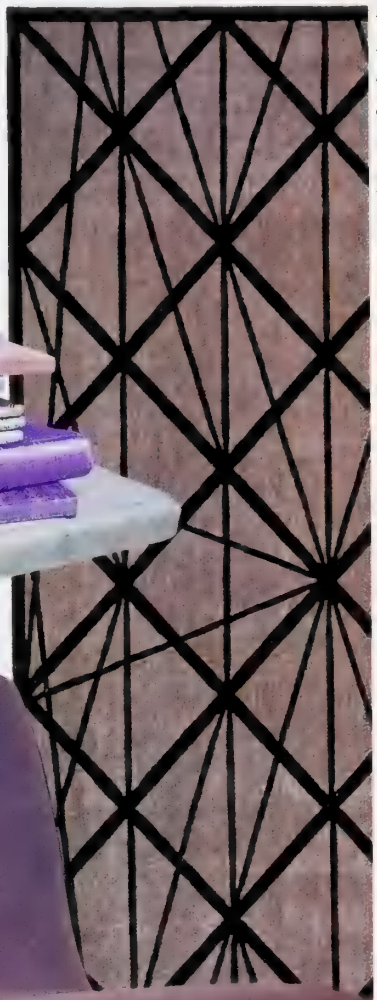
















1. & 2. *Purple pops through silk, $148 a yard. Graphite-colored silk with hand-screened silver squares, $73 a yard. Both from Squigee: 011-44-141-400-3151.*

3. *Medieval-influenced mirrored sconce, $2,200. From Maureen D. Fullam: 212-645-5054.*

4. *Hand-blown vases: 10-inch piece, $112.50; 8½-inch piece, $62.50. From Sasaki: 212-686-5080.*

5. *Glistening amethyst cut-crystal wineglasses, $129 a pair. From Waterford: 800-677-7860.*

6. *Raw silk-covered albums and notebooks, from $10 At Pastec: 212-219-3922.*

7. *Greek architect Lilia Melissa's hand-tufted rug was inspired by industrial cable patterns, $9,000. At Odegard: 800-670-8836.*

8. *Jean Louis Coquet etches wispy plants into his platinum-banded porcelain: dinner plate, $110; teacup and saucer, $105. Through Lalique: 800-993-2580.*

9. *Ultrasuede lounge chair echoes 1950s designs, $1,950. From Salon Moderne: 212-219-3439.*


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# SHOWROOM DRAMA



**Within the sleek confines** of the Pacific Design Center, the heart of the Los Angeles decorating world, even the most forward thinkers are doing double takes over Dakota Jackson's showroom (right) by architect Peter Eisenman. The 35,000-square-foot space displays Jackson's clean-lined furniture (including his Ocean mahogany dining table, $12,000, and chairs, $1,897 each, in foreground) like museum pieces. "I wanted an environment that encourages people to look at the pieces as designed objects," says Jackson, whose West Coast offshoot sells to the trade only, but is open to the public via the PDC concierge service. One of Eisenman's most distinctive contributions is a white-painted steel-and-aluminum canopy sculpture, which twists gracefully through the space. Judging h the steady foot traffic, not to mention the ringing cash registe the collaboration between the two good friends and fellow Ne Yorkers is a success. Dakota Jackson, Pacific Design Cente 8687 Melrose Ave., Suite G170; 310-659-7424. *Denise Abbo*

# TAKEOUT 2000

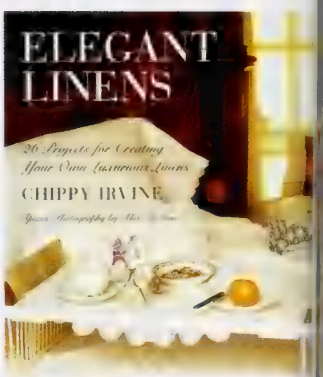



**These days,** the ultimate dining-out experience, L.A. style—a picnic at the beach or at the new Getty—starts at Urban Epicuria (left), a sleekly designed gourmet take-out store on Santa Monica Boulevard in West Hollywood. Tempting entrées and sides are dished up from big bowls behind the counter or prepackaged fresh each morning in space-age containers. The prewrapped portions are clearly labeled with ingredients and for speedy shopping they're color-coded (below left): vegan entrées have green labels, low-fat dishes blue ones. There's also a carefully edited selection of wines, as well as a food concierge to advise customers on food and drink selections. Urban Epicuria, 8315 Santa Monica Blvd.; 213-848-8411. *Julia C. Johnson*

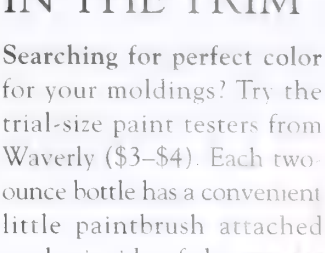
## IN THE AIR

Furniture designers are going with the grain, using zebra and other exotic woods to lend pattern to tables, chairs, and lamp bases.

# FINE POINTS




**Professional decorators** fr quently use beautiful fabrics feather nests, often calling seamstresses to stitch up luxu rious items like mitered pillo covers, tasseled table runner and lined tablecloths. Compl cated as these may sound, th clear, breezy instructions in *E egant Linens* (Bulfinch Pres $35)—a book that takes obv ous delight in its subject- show how, with help from sewing machine, these and other delightfully "bespok projects for city and count houses can be executed. Th book's author, Chippy Irvin is a former fashion d signer and the wife Keith Irvine, a New Yo decorator and founder Clarence House. A tre sure trove of hand-embro dered Victorian linens th came down to her from tw great-aunts inspired th book. *Stephanie Rank*




# IN THE TRIM

**Searching for perfect color** for your moldings? Try the trial-size paint testers from Waverly ($3–$4). Each two-ounce bottle has a convenient little paintbrush attached to the inside of the cap for sampling any of the twenty shades. For stores, call 8 632-3440. *Sara Marisa Bliss*

# CUBAN FEVER

**Ever since the Pope visited Cuba** this past spring, all things Cuban are hot. Michael Connors, a dealer in colonial tropical antiques, can't keep pieces from the island in his new showroom in Manhattan. According to Connors, the furniture made in Havana during the forties and fifties is "based on European prototypes, but because of climate and lifestyle, the furniture forms were changed and have a more casual elegance." A sun-bleached armchair (right) in native mahogany turned golden after sitting out on a veranda for more than forty years. Several treasures have trickled into this country and are available through Connors's showroom. By appointment. Michael Connors, Inc., 39 Great Jones St.; 212-473-0377. *Christina B. Wilson*





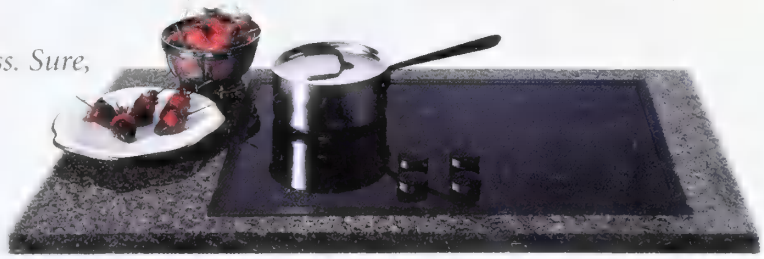
# If You Think The Arch And Columns Make An Impressive Statement, You Should See The Kitchen.



*The house was on the market for less than a week. They were the first to see it. He loved the Corinthian capitals, and she was taken by the leaded glass doors. The trick was to remain calm in front of the agent.*

*But then they saw the kitchen. Designed entirely with Jenn-Air appliances, how could they hide their delight?*

*Even though they were familiar with Jenn-Air's state-of-the-art induction technology, listening to the agent brag about it was fun nevertheless. Sure, they maintained their composure in the entranceway. But when they saw the kitchen, they just lost it. And, from that moment on, the house was off the market.*



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## LEADER OF ALPACA

**After three years** as the con troller for Calvin Klein, Car Gifford followed his mother's family heritage to Lima, Peru. The result is Cos Casa, a home collection designed by Gifford using wool from the alpaca, an ani mal found in South America. The Suri pillow (left, $165) is a sleek square, th Paca pillow is a fluffy pouf ($80). The Cuzco blanket ($315), a queen-size cov erlet with a hand-braided border, is lightweight, durable, water-resistant, an warm. For stores, call 212-591-1992. *Char Hatch Langos*

## INDUSTRIAL STRENGTH



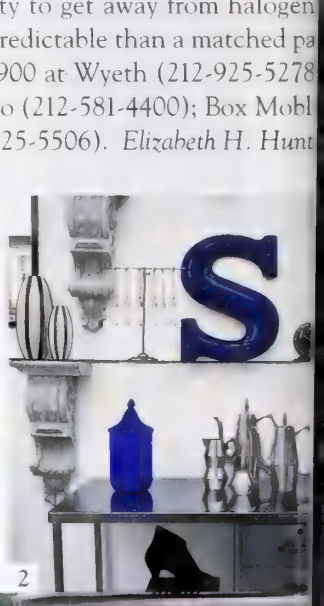
**Trend-watchers and other eagle-eyed visitors** at the recent Kips Bay Show House in New York spotted seven vintage architect's lamps. The designers opted for varying styles, ranging from the earliest—Edouard-Wilfrid Buquet's 1927 design with counterweighted arms—to a 1940s version of the Anglepoise work table lamp (near right). Originally designed in 1932 for the Herbert Terry company of England and continuously manufactured for more than a half-century, the Anglepoise was the first articulated work lamp to use springs for adjusting and rotating the light source. Of the long line of offspring it generated, the big chrome Luxo (center right), high-tech icon of the sixties and seventies, is the best known. Borrowed from the studios of architects and designers, it adapted to domestic settings with ease and was popular as a bedside reading lamp, where flexibility and range of motion are so important.

Although the shiny Luxo with its overscaled shade has never gone out of production or out of favor with modernist architects and designers, the latest trend in industrial-style lamps is epitomized by the Box Mobler 60 (far right) from Sweden. The jointed arm is almost as long as that of the Luxo, but the steel shade and base are not as big and have a powder-coat finish.

In its small scale, the Box Mobler lamp resembles th Anglepoise, which two designers—Eve Robinson an Clodagh—chose for their rooms at Kips Bay. Robinson put on a 1930s French draftsman's desk and pronounced the pr portions "perfect." Clodagh, who used an Anglepoise mod and a Buquet (not shown) on either side of a large primitiv bed, elaborates: "It's delicate but not fragile, industrial but n spiky, and offers an opportunity to get away from halogen She adds, "They are a lot less predictable than a matched pa of Luxos." Anglepoise lamp, $900 at Wyeth (212-925-5278 Luxo lamp, $300 at Lee's Studio (212-581-4400); Box Mobl 60 lamp, $400 at Totem (212-925-5506). *Elizabeth H. Hunt*

## SHOPS COAST TO COAST

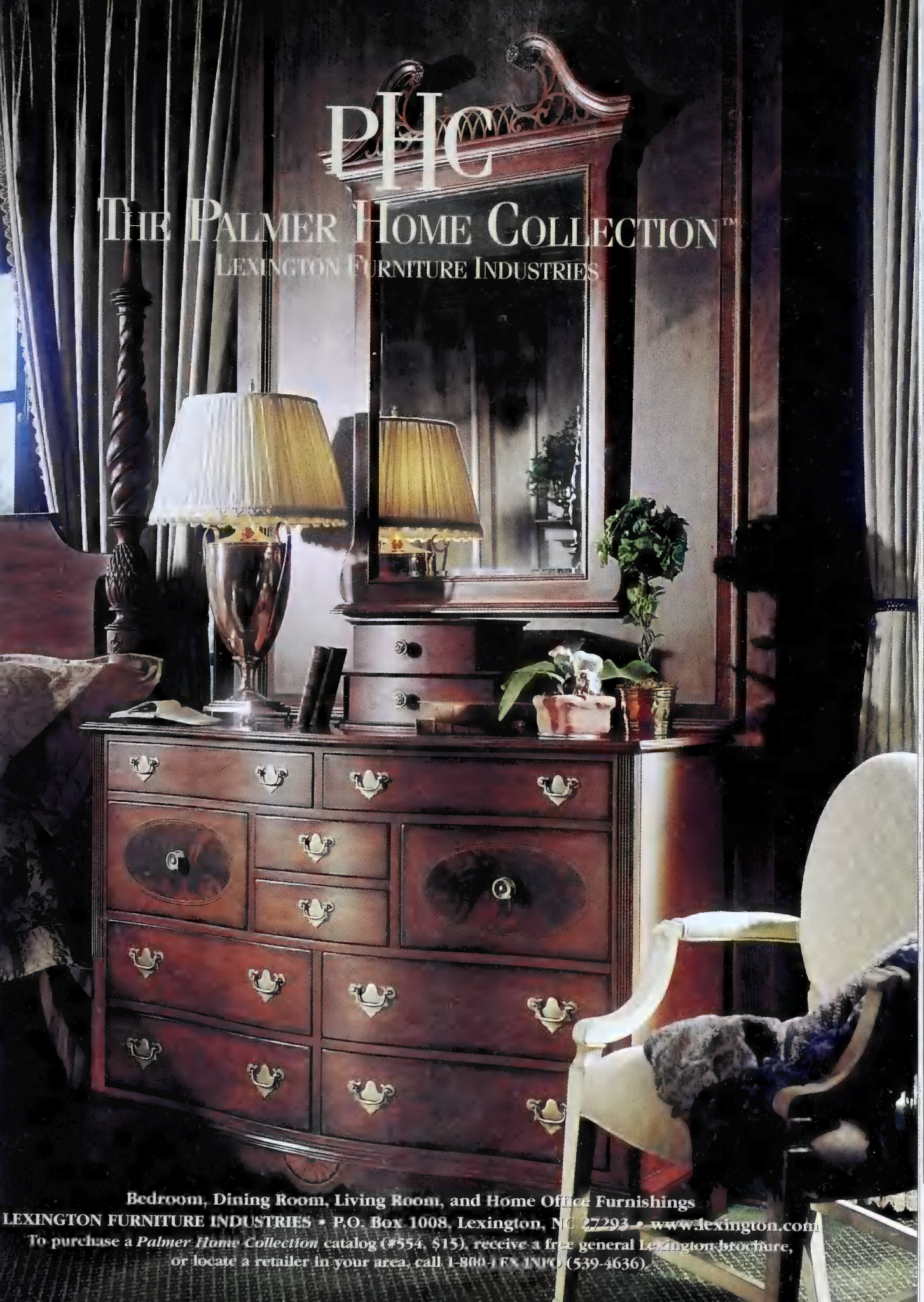

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**Just when you think you've got** Judy King Fine pegged, she surprises. Her Princeton, New Jersey, shop, Judy King Fine Interiors with Antiques (1), harbors plenty of gilt-laden European treasures, like a 19th-century French settee ($7,500), but there's a 19th-century Nantucket bedroom set ($11,000) hiding behind that screen. 44 Spring St.; 609-279-0440. On San Francisco's Polk Street, Swallow Tail (2) gleams metallic. The owners juxtapose streamlined stainless pieces, like a medical desk ($800), with romantic age-webbed mirrors ($150 to $5,000). 2217 Polk St.; 415-567-1555. Zonal (3), just down the block from Swallow Tail, is country-comfy, typified by a weathered 19th-century Maine cupboard ($1,495). 2139 Polk St.; 415-563-2220. Basque cows once wore linen blankets emblazoned with seven stripes. Twenty years ago Jan de Luz began to mix-weaving such brilliant linens, and he now sells them in his Carmel, California, shop Jan de Luz (4). From $10 for a napkin. Dolores St.; 408-622-7621. *Alice Feiring*

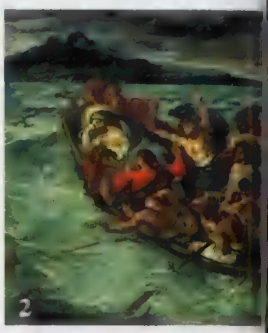



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# EXHIBITIONS


1

**Washington, DC, August 16–November 29** Art Deco designer Pierre Legrain studied African chairs—like this late-19th-century piece **(1)** by a Ngombe craftsman—and refined the forms for French collectors who wanted a bit of the "primitive" in their homes. See Legrain's versions alongside the originals that inspired them at the National Museum of African Art. Call 202-357-4600. **Philadelphia, PA, September 15–January 3, 1999** The French artist Eugène Delacroix is known as the greatest religious painter of the 19th century for works such as *Christ on the Sea of Galilee*, c. 1853 **(2)**. The Philadelphia Museum of Art delves into the last 15 years of his career. Call 215-763-8100. **Los Angeles, September 20–January 3, 1999** Wander through Richard Serra's curved steel sculptures at MOCA's Geffen Contemporary. Call 213-621-2766. **Washington, DC, September 11–January 3, 1999** Charles Fergus Binns, the father of American studio ceramics, consolidated the pottery-making process at the turn of the century by teaching his students how to both throw and decorate. A survey of his work—including a 1905 glazed stoneware vase **(3)**—is at the Smithsonian's Renwick Gallery. Call 202-357-2700. **Chicago, September 15–November 29** The Chicago Athenaeum pays homage to the 1997 recipient of the Pritzker Prize, Norwegian architect Sverre Fehn. Projects on view include Fehn's design for the yet-to-be-built extension for the Royal Theatre of Copenhagen **(4)**. Call 312-251-0175. **Austin, TX, August 29–October 25** After Mexico's 1917 revolution, a cultural and political movement known as Mexicanidad honored the country's ancient heritage. In 1923 photographer Edward Weston and silent-film actress Tina Modotti traveled to Mexico City to document this movement. Modotti's 1925 portrait *Woman of Tehuantepec* **(5)** is one of 65 photographs at the Austin Museum of Art. Call 512-495-9224. **Tulsa, OK, September 6–November 1** Cereal heiress Marjorie Merriweather Post collected Russian and European fine and decorative arts that are housed at her estate in Washington, DC, now the Hillwood Museum. Post's treasures, including a Fabergé imperial Easter egg of 1895 **(6)**, are on loan to the Philbrook Museum of Art. Call 918-749-7941.


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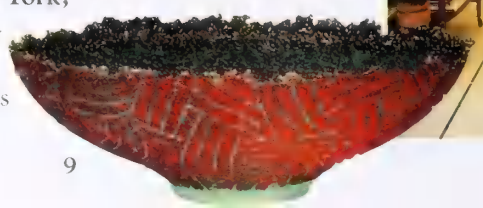

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# SHOWS

**Paris, France, September 18–October 4** Designs by Charlotte Perriand, Jean Prouvé, and Serge Mouille—including Mouille's 1952 lamp **(7)**—are some of the 20th-century works at the 19th Biennale Internationale des Antiquaires. Call 011-33-1-44-47-20-31-87. **New York, September 17–27** Every year the Abigail Adams Smith Museum invites designers to create vignettes as a fund-raiser. Past participants include Christopher Coleman **(8)**. Mario Buatta and Parish-Hadley are on this year's list. Call 212-980-9352. **Evanston, IL, August 28–30** The 14th Annual American Craft Exposition adds furniture to its offerings in glass, metal, and wood. Keith and Deanna Clayton's pâte-de-verre *Carved Open Bowl* **(9)** is one of the fine pieces for sale. Call 847-570-5096. **New York, September 23–27** Find everything from Victorian armoires to door hardware from the early 1900s **(10)** at the Decorative Arts & Textiles Show. Call 212-[illegible]2020. *Christina B. Wilson*


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# PHONE HOME

*Why not let your fingers do the decorating? A new mail-order catalog helps you furnish a house in style*

By Stephanie Rank



**What if you could create** a beautifully photographed book about cutting-edge modern design, out of which a reader could purchase anything by mail? That's exactly what occurred to thirty-year-old Amy Crain, who was working at an interior design magazine at the time. "I noticed," she explains, "how many people phoned us for help locating specific things they saw in the magazine, and the idea can to me that one could combine the fun and interest of a maazine with shopping."

The result of this lightbulb going on, plus "about a yea work on a big fat business plan" with vice president of oper tions and husband Shawn Miller, who was at Merrill Lynch the time, is Room, a new genre of home furnishings catalog. one were to judge Crain's book by its cover and graphics, o might easily take it for a design magazine, which is why Cra dubs it a "magalogue." But Room is, in fact, a new catal concept that's designed to help the consumer sidestep "to t trade only" barriers and gain access to a finely honed selecti of clean-lined, upscale furnishings and accessories that ha been gleaned from furniture shows and design studios t world over. Offerings range from a $7 box of "the best pap clips I've ever seen," Crain says, to "a simple streamlined ca inet with beautifully finished, curved, waxed-steel legs" tha $5,620, and are arranged and photographed as room settin with a few single-focus pages on subjects such as "a few perfe things for the bath" peppered in.

Crain, a self-described design fanatic who once pursu architectural studies at the University of Illinois, feels Roo will fill a gap she sees between Crate & Barrel or Pottery Ba and the services of a decorator. "I want it to be stylish approachable," she says, "so that if modern is your style, you know you can find anything from your furniture to your to els here." Room will be published four times a year and w offer some custom services, including color matching a measuring. (For a catalog, $3, refundable with first order, c 888-420-ROOM.) "I want it to be a treat in all ways," Cra adds, "fun to read and look at, fun to order from." ■

***Room service: the cover of the catalog (above right); and a few spreads from the first issue (left).***

# Sanderson



Room Design by Susan Tuttle, Surroundings, East Orleans, MA (508) 240-3300
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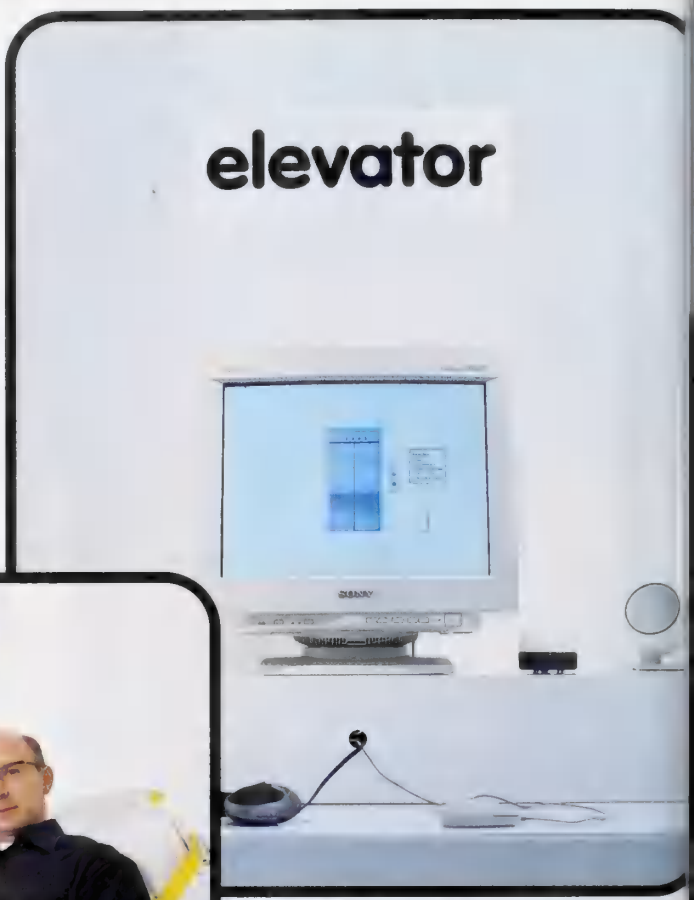
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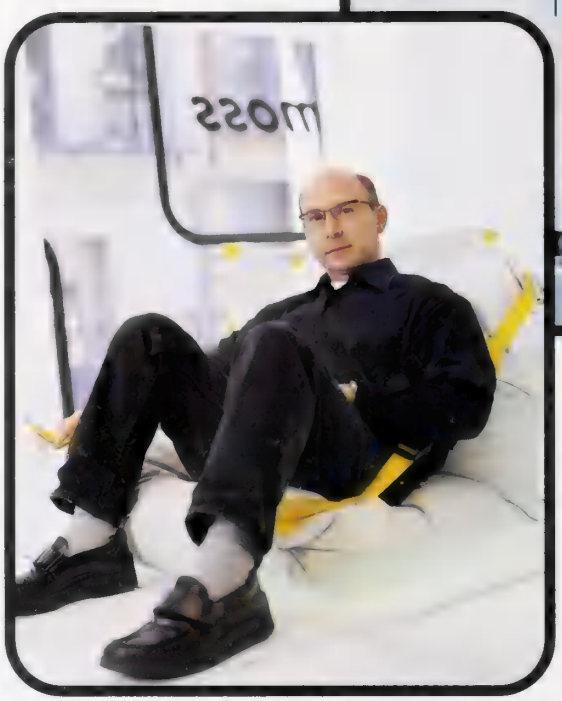
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# MOSS'S LANDING

*When Murray Moss wanted to expand his SoHo store, annexing the upstairs space would have been the logical move—if it weren't for the neighbors. So he added four virtual floors*

By Tessa Souter




*Murray Moss (left), whose shop is a mecca for the design cognoscenti, lounges on the 1997 Airbag chair by Ilkka Suppanen for Valvomo. Above: The computer terminal in the store shows the elevator, the only means by which customers can access the virtual floors "upstairs."*

**Moss, the industrial design store** owned and curated by Murray Moss, is famous for the inventiveness of its displays. Everything is arranged in museumlike glass cases—from the $8 green glycerine "daily soap" that separates into seven segments, each one embossed with a day of the week, to the 1954 Osvaldo Borsani–designed P40 lounge chair in red wool with fold-out ottoman and black rubber arms, which would set you back $3,975. And each piece is accompanied by a card giving its country of origin, designer, and date. Moss takes this approach not only because he wants to show how much he values each object, but also because he doesn't want customers picking things up and putting them back in the wrong place. "If you only have a minute to look at stuff I want to make sure that you see what I want you to see," he explains. Desiring to show more furniture (including the entire collection of the renowned Italian home furnishings manufacturer Kartell), he considered a larger store but wasn't quite ready to go through a move. In the meantime, the forward-looking Moss decided to expand the store via computer. "Even if the upstairs neighbors had moved out, this way allows me to give you much more information about a product," he says. "It does not supplant the physical store, it enhances it."

Designed by New York graphic artist Ron Ryan (who created the logo and all subsequent graphics for Moss), the interactive computer program adds four virtual floors. Visitors who want to view kartell@moss can access it on a comput terminal in the store. Simply click on the image of an elevat which takes you—complete with Muzak—to the second flo The elevator opens, you hear the murmur of voices at a bu gallery opening, and you see a collection of furniture. To fi out more about, for example, the Battista table, designed Antonio Citterio and Glen Oliver Löw, move the mouse that picture. The table, which is on castors and has an exten able base, is shown wheeling around and opening and closi like an accordion (to a squeaky soundtrack). Click on an ic to get more information on price, colors, and sizes.

The newest tenant (on the penthouse floor) is vitra moss, devoted to the Swiss furniture manufacturer Vitra, whc perfect miniatures of classic chairs are already sold in the sto This is the exclusive New York outlet for a range of full-s furniture—some of which has not previously been availab here—by the likes of Frank Gehry (his cardboard collectio Philippe Starck, and Jasper Morrison. The third floor will b gallery. The fourth, however, is still available. "And not or is the space virtual," says Moss. "So is the rent!" ■

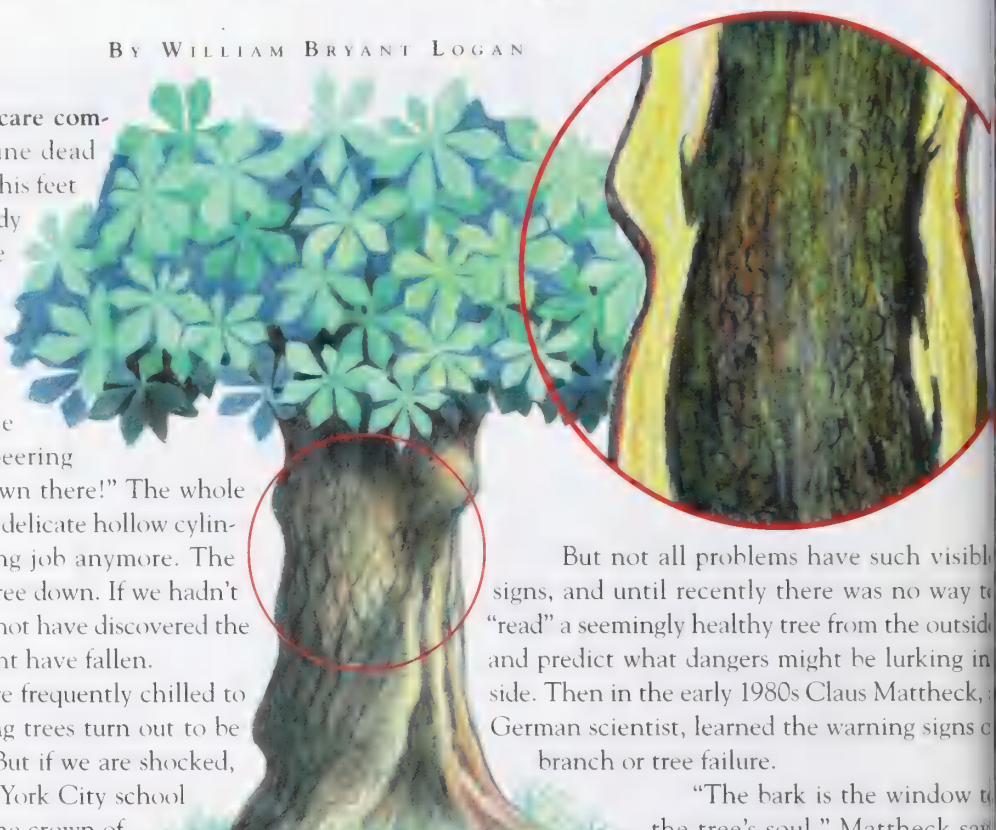
*Culligan. Water for Life.*



# READING TREES

*Even a tree with lush green leaves may not be as healthy as it looks. Here's how to study trunk and bark to learn what's happening inside*

By William Bryant Logan



**Ralph, who climbs for my tree care company,** was on his way up to prune dead wood from the crown of a maple, his feet planted against the trunk, his body thrust back on the support of the blue climbing rope. Soon he reached the place where I had asked him to check an old wound. It looked suspicious, as though it might have rotted in toward the tree's heart. "Oh no," he said, peering into the hole. "I can see light down there!" The whole trunk had decayed, leaving only a delicate hollow cylinder. This wasn't a crown-cleaning job anymore. The next day we had to take the old tree down. If we hadn't been up there to prune, we might not have discovered the damage at all, and the maple might have fallen.

As arborists, Ralph and I are frequently chilled to find that perfectly healthy-looking trees turn out to be in danger of imminent collapse. But if we are shocked, clients are flabbergasted. A New York City school administrator keeps pointing to the crown of a nice linden, showing me how full and green it is. "How can you tell me that tree is about to fall?" he asks. I call his attention to the large deep trunk wound tucked in beneath the foliage and explain that this alone is enough to cause the tree to fall under a load of ice or in a big thunderstorm. Then I mention the ants disappearing into the tree near its base: "Ants tunnel only in rotten wood, so they must be living inside there. That means the linden is at least partly hollow."

But the man is not convinced. "How can it be so green?" he persists.

A tree can look lush and healthy even when only a hollow cylinder, perhaps an inch of sound wood all around, holds it up. (See detail, above.) If the circulation system just beneath the bark is intact—phloem to conduct food from leaves to stem and xylem to conduct water and minerals from roots to stems—a tree can put out good top growth.

Sometimes, of course, a sick tree betrays its condition: The leaves wilt or discolor, branches die back, mushrooms appear on the root flare, the exit holes of boring insects dot the trunk. Or an old flushcut pruning wound—done in the days when arborists thought erroneously that branches should be pruned flat against the trunk—may have rotted, leaving a gaping black hole in the trunk. A wound from a torn-away branch should also be obvious, as should a deep fresh crack.

But not all problems have such visibl signs, and until recently there was no way t "read" a seemingly healthy tree from the outsid and predict what dangers might be lurking in side. Then in the early 1980s Claus Mattheck, German scientist, learned the warning signs c branch or tree failure.

"The bark is the window t the tree's soul," Mattheck say dramatically. "Look for al seemingly unnecessary materia on the surface. This is a warning signal." T study Mattheck's work is to become aware of the meaning c every bump, swelling, rib, bulge, or fold on a tree's skin. Usu ally such abnormalities indicate internal rot or weakness.

Mattheck did not always study trees. When he was young theoretical physicist in East Germany, semiconductor were his specialty. Later, he found work analyzing the stresse in the steel pipes that carry liquids to and from nuclear reac tors. One day in 1985, Mattheck was involved in a near-fata automobile accident. His femur was shattered and had to b reconstructed with a steel bolt. Lying in a hospital bed, th physicist began to study the bolt. According to his calculations it stood a good chance of failing during his lifetime. He hit upo the idea of modeling a better bolt in imitation of the way major branch is bound to the trunk of a tree: Just as a tree add rings of reinforcing wood where branch and stem meet, s Mattheck invented a bolt reinforced with rings of steel wher it enters the bone. The result, a device fifty times stronge than previous models, is now used throughout the world.

"This is the first time that the tree was my teacher," say Mattheck in his strong German accent.

He spent the next several years wandering the wood near his home in Karlsruhe, *(Continued on page 56*

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**INDICATIONS AND USAGE:** CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

**CONTRAINDICATIONS:** CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

**PRECAUTIONS: General:** Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations.**)

**Drug Interactions:** Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on $QT_c$ intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

| | Loratadine | Descarboethoxyloratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | + 40% | +46% |
| Cimetidine (300 mg QID) | +103% | + 6% |
| Ketoconazole (200 mg Q12h) | +307% | +73% |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

**Carcinogenesis, Mutagenesis, and Impairment of Fertility:** In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a $mg/m^2$ basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a $mg/m^2$ basis).

**Pregnancy Category B:** There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a $mg/m^2$ basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

**Nursing Mothers:** Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

**Pediatric Use:** The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

**ADVERSE REACTIONS: CLARITIN Tablets:** Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks' to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

| | LORATADINE 10 mg QD n = 1926 | PLACEBO n = 2545 | CLEMASTINE 1 mg BID n = 536 | TERFENADINE 60 mg BID n = 684 |
|---|---|---|---|---|
| Headache | 12 | 11 | 8 | 8 |
| Somnolence | 8 | 6 | 22 | 9 |
| Fatigue | 4 | 3 | 10 | 2 |
| Dry Mouth | 3 | 2 | 4 | 3 |

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although t number of nonwhite subjects was relatively small.

**CLARITIN REDITABS (loratadine rapidly-disintegrating tablets):** Approximately 500 patien received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those se with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result an increased reporting frequency of mouth or tongue irritation.

**CLARITIN Syrup:** Approximately 300 pediatric patients 6 to 12 years of age received 10 m loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 childr were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events these pediatric patients were observed to occur with type and frequency similar to those seen in t adult population. The rate of premature discontinuance due to adverse events among pediatr patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATE PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

| | LORATADINE 10 mg QD n = 188 | PLACEBO n = 262 | CHLORPHENIRAMIN 2-4 mg BID/TID n = 170 |
|---|---|---|---|
| Nervousness | 4 | 2 | 2 |
| Wheezing | 4 | 2 | 5 |
| Fatigue | 3 | 2 | 5 |
| Hyperkinesia | 3 | 1 | 1 |
| Abdominal Pain | 2 | 0 | 0 |
| Conjunctivitis | 2 | <1 | 1 |
| Dysphonia | 2 | <1 | 0 |
| Malaise | 2 | 0 | 1 |
| Upper Respiratory Tract Infection | 2 | <1 | 0 |

In addition to those adverse events reported above (≥ 2%), the following adverse events ha been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

*Autonomic Nervous System:* Altered lacrimation, altered salivation, flushing, hypoesthes impotence, increased sweating, thirst.

*Body As A Whole:* Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, ea ache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

*Cardiovascular System:* Hypertension, hypotension, palpitations, supraventricular tachyarrhy mias, syncope, tachycardia.

*Central and Peripheral Nervous System:* Blepharospasm, dizziness, dysphonia, hyperton migraine, paresthesia, tremor, vertigo.

*Gastrointestinal System:* Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulen gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

*Musculoskeletal System:* Arthralgia, myalgia.

*Psychiatric:* Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired co centration, insomnia, irritability, paroniria.

*Reproductive System:* Breast pain, dysmenorrhea, menorrhagia, vaginitis.

*Respiratory System:* Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptys laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

*Skin and Appendages:* Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpu rash, urticaria.

*Urinary System:* Altered micturition, urinary discoloration, urinary incontinence, urinary retenti

In addition, the following spontaneous adverse events have been reported rarely during the m keting of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necros alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

**OVERDOSAGE:** In adults, somnolence, tachycardia, and headache have been reported with ov doses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and p pitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syr In the event of overdosage, general symptomatic and supportive measures should be institut promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patie with impaired consciousness, followed by the administration of activated charcoal to absorb a remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be perform with normal saline. Saline cathartics may also be of value for rapid dilution of bowel conten Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by periton dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 2400 and 12 times, respectively, the maximum recommended human daily oral dose on a $mg/m^2$ basis). Sin oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 tim the maximum recommended human daily oral dose on a $mg/m^2$ basis.

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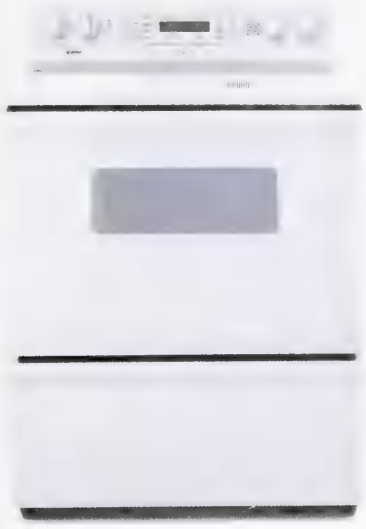
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*Continued from page 50*

photographing trees and trying to understand their remarkable strength and economy of materials. Working for the Karlsruhe Research Center, he discovered that trees constantly seek to equalize stresses over their whole surface, so that they are as strong as possible with the least waste of material. Where a branch is very heavy, for example, the tree grows support tissue at the possible breaking point; where there is a wound the tree closes the opening with a strengthening ring of tissue and grows new wood on top. When a foreign object like a boulder impinges on its trunk, the tree grows around the rock to create a broad, stable platform.

Mattheck observed, however, that trees cannot resist all stresses. In a strong wind or ice storm, a tree will break along planes of weakness. But how are we to see the signs before the event? Perhaps, he thought, the very adaptations that trees make to close a wound or correct a strong load might show where the stresses are too great to be safely healed. Then, even if a wound is not obvious, the presence of an unusual bulge or rib or a change in texture of bark may indicate trouble within. The formation represents the tree's desperate struggle to overcome internal strain.

As arborists, we use these signs every day, and gardeners who learn to read them may well be able to save some of their favorite trees. A wounded tree does not always have to be taken down. Sometimes it can be steadied with a sturdy cable, or its weak stem can be lightened by pruning, or a dangerous branch can be removed.

Here are some of the signs that Mattheck describes. For more, read his book, *Stupsi Introduces the Tree*.

## FOLDING AND POPPING BARK

When a tree is leaning, I often suspect nothing. It has simply gone in the direction of the light. Provided the holding roots are good, there is no problem.

I was examining a big old willow along a stream near the seaside. It was definitely leaning as willows often do, but because I had been studying Mattheck, I looked carefully at the bark. On the low side of the lean it showed signs of folding, like a double chin, and on the top side, some bark had actually popped off the trunk. Remembering what Mattheck had said about this condition, I drilled a slender hole into the area and found that the whole core was hollow. A hollow tree is not necessarily one that must come down, but if it shows the folds and the popping, the stem is beginning to collapse internally and will likely fail.

## RIBS

In New York City, we work a lot with sycamores and London plane trees. They are good strong-wooded trees, even though they often develop bulges and ribs. Usually, in the absence of popped bark or big open cracks, we regard the sign as benign. But recently we found a different sort of rib on a large lateral branch extending over a walkway, and we consulted Mattheck's books. He describes two types of ribs: "pug-nosed ribs," which rise only a little from the surface and have rounded tops like a bulldog's nose, and "Pinocchio-nosed ribs," which rise more steeply and are more nearly pointed at the top. The first of these suggests the probability that the crack has stopped expanding and is stable, but the second suggests that the crack is continuing to expand and may be serious.

Ours was the second type. Because the branch had great potential to do damage if it did fall, and because it was not structurally necessary to the tree, we removed the limb. Sure enough, the crack beneath the rib extended all the way through the branch and showed evidence of fibers freshly torn by a strong gust of wind, proving that the crack was still widening and was a definite risk.

## SWOLLEN ZONES

A friend of mine was looking at the woods in a public garden in Connecticut when he noticed a medium-size white oak with a strange mid-rift bulge. Starting at the top of the head, it extended up several feet. In that zone the tree's diameter increased by almost half. According to Mattheck, this is a response to significant internal decay, the tree rushing to grow new wood over a potentially fatal flaw. Round bulges on one or both sides of a trunk indicate that there is rot in the trunk beneath them. The new wood may be sufficient to hold the tree, but an arborist should examine the stem to assess the extent of the rot. Likewise, if you find bulges between the flaring roots of the tree there is probably significant rot in the base.

With this kind of attention, you can learn to read the signs that indicate possible trouble, and to take action while the tree can still be saved. Spend time admiring your trees, looking at them closely, studying the bark often. Most of us love our trees, but to love them well we must know them intimately.

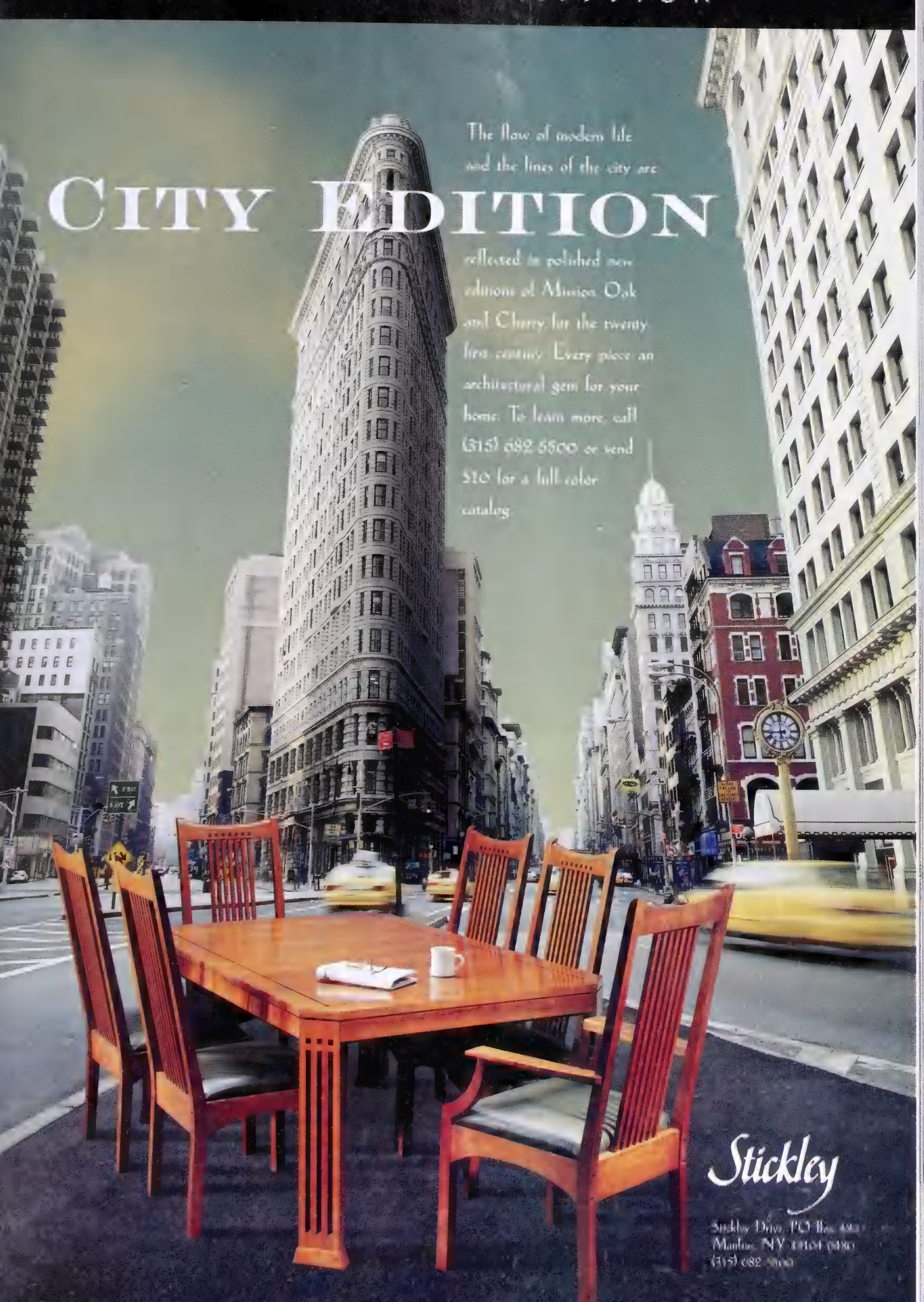
To order *Stupsi Introduces the Tree* ($37), phone the International Society of Arboric Culture, 888-ISA-TREE.

*William Bryant Logan, author of* The Tool Book *(Workman Publishing, 1998), is the owner of Urban Arborists in Brooklyn, New York; 718-522-0612.*

## HOW TO FIND AN ARBORIST

Finding a good tree care person is a bit like finding a good surgeon. You should look for proper credentials, ask for a list of references, and when you check them out make sure the arborist is not inclined to operate unnecessarily. Start your search by contacting the International Society of Arboriculture at 217-355-9411 or logging on to www.ag.uiuc.edu/~isa. The ISA will give you a list of certified arborists in your area. To be ISA certified, arborists must pass a comprehensive exam and maintain certification through continuing education. Tree care is a dangerous profession, so when interviewing a prospective arborist make sure he or she shows you proof of personal and property damage insurance. The arborist should also be able to explain clearly what needs to be done and why. Finally, be wary of anyone coming to your house offering bargain tree care. Qualified specialists are usually too busy examining and pruning trees to go door-to-door looking for work.

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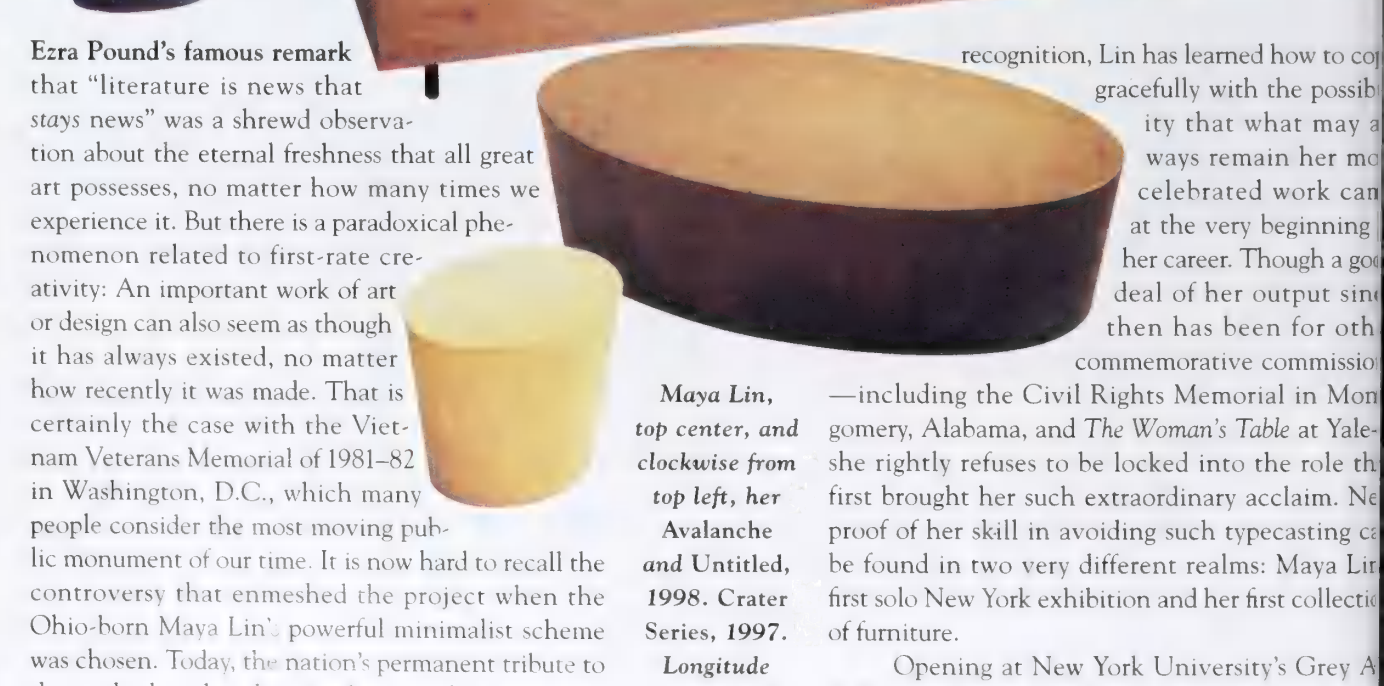
# EMBRACING THE EARTH

*In artworks and furniture that retrace the contours of nature, architect Maya Lin blurs the border between the poetic and the practical*

BY MARTIN FILLER







**Ezra Pound's famous remark** that "literature is news that *stays* news" was a shrewd observation about the eternal freshness that all great art possesses, no matter how many times we experience it. But there is a paradoxical phenomenon related to first-rate creativity: An important work of art or design can also seem as though it has always existed, no matter how recently it was made. That is certainly the case with the Vietnam Veterans Memorial of 1981–82 in Washington, D.C., which many people consider the most moving public monument of our time. It is now hard to recall the controversy that enmeshed the project when the Ohio-born Maya Lin's powerful minimalist scheme was chosen. Today, the nation's permanent tribute to those who lost their lives in the most divisive American war of this century has gone on to become one of the singular icons of American culture. Simply put, it is impossible to think of the capital without it.

Seventeen years after that haunting environmental sculpture vaulted a 22-year-old undergraduate to international recognition, Lin has learned how to co gracefully with the possib ity that what may a ways remain her mo celebrated work can at the very beginning her career. Though a goo deal of her output sinc then has been for oth commemorative commissio —including the Civil Rights Memorial in Mon gomery, Alabama, and *The Woman's Table* at Yale- she rightly refuses to be locked into the role th first brought her such extraordinary acclaim. Ne proof of her skill in avoiding such typecasting ca be found in two very different realms: Maya Lin first solo New York exhibition and her first collecti of furniture.

***Maya Lin, top center, and clockwise from top left, her* Avalanche *and* Untitled, *1998. Crater Series, 1997. Longitude chaise and Stones table and stools for Knoll.***

Opening at New York University's Grey A Gallery on September 1 and on view there throu October 31, "Maya Lin: Topologies" displays t impressive range of the architect-artist's imaginati in diverse fields. Included in the show are fifte works consisting of glass, wax, or wood. Inspired by the natur environment in its largest and smallest orders of magni-




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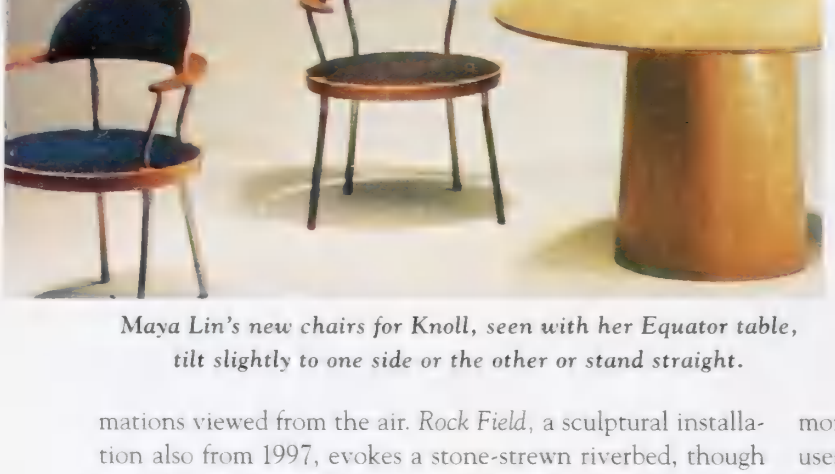
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*Consigning Maya Lin to a fixed place on the contemporary scene has neve been easy, but she is emerging as the current counterpart to Isamu Noguch*

tude, Lin uses electron microscopy and aerial views of the Earth to obtain images of the world that few of us ever see. Lin then enhances those seemingly abstract shapes and forms with the natural materials she handles with great sensitivity.

"I am inspired by landscape, topography, and natural phenomena," says Lin, "but it's landscape from a 20th-century perspective, landscape through the lens of technology. Do you remember the images of the Voyager as it passed over the plains of Mars? These images are embedded in my memory."

Also in the show (which will travel to the Des Moines Art Center next February and to Houston's Museum of Contemporary Art in July) are models, drawings, and prints of projects Lin has conceived over the last two years. These include *Flatlands*, a 1997 sequence in which the artist uses inked shards of broken glass to print an impression of glacial ice formations viewed from the air. *Rock Field*, a sculptural installation also from 1997, evokes a stone-strewn riverbed, though here the material she employs is not opaque stone but clear blown glass. And in *Untitled: Topographic Landscape* of 1997–98, Lin takes supple plywood strips to create a 16-by-18-foot platform, the curvature of which reflects that of sand dunes.



***Maya Lin's new chairs for Knoll, seen with her Equator table, tilt slightly to one side or the other or stand straight.***

It is that last work in which Lin edges closest to her crossover designs for Knoll in the first major high-style furniture collection the 60-year-old firm has introduced since Frank Gehry's widely acclaimed bent plywood pieces of 1992. Subtitled "The Earth is (Not) Flat," Lin's new line consists of several groups of chairs, stools, tables, and a chaise longue. Initially, these sleek designs seem much like the Jet Age modernism of the 1960s so beloved by hip young decorators today. Yet closer inspection reveals Lin's intentions to be quite the opposite of retro revivalism.

Most significant to Lin, the child of Chinese immigrants and a proud exponent of her ancestral heritage, is that the sources of inspiration for her Knoll furniture are decidedly multicultural. For example, the elegant little stools and elliptical low table from the [illegible] segment of the line are based on the pre-Columbian stone thrones, or *metate*, collected by Lin's husband of two years, the New York photography dealer and arts patron Daniel Wolf, father of the couple's year-old daughter, India. These pieces, made of an ingenious and startlingly lightweight fiberglass-reinforced concrete, molded into forms with gently concave and convex surfaces like the Mayan prototypes, are most likely to become the line's best sellers. This is not only because there are never enough good examples of useful small tables on the market, but also because of the sheer sculptural beauty of these instant-classic designs.

Lin's Equator maple dining table, as its name implies, investigates the way in which the mutable geometry of nature departs from the ideal geometry of human invention. We all know that the world is round, but it is not a perfect sphere. The top of the Equator table is very slightly convex—not so much so that you have to worry about your meal winding up in your lap, but enough to make you aware that this is no ordinary surface. The table's base, an elliptical center column that skews from top to bottom and causes the whole piece to look different from every angle, is another instance of this designer's rigorous process of rethinking every commission that comes her way.

Three wood side chairs—called 30° East, 30° West, and 0°—complement the Equator table and its off-centeredness. The 30° East and 30° West chairs are asymmetrical mirror-images of each other, backs leaning at the angle their names signify and especially effective when used as a left-and-right pair. The 0° chair stands straight, offering a counterbalance to the tilting versions and a reassuring option for those uneasy about living with the more unconventional models. Lin's Longitude chaise longue uses the same maple of the Equator table. She delineates a graceful curve that serves as the main support for the reclining user of the chaise. That embracing support is in turn covered with a leather- or fabric-upholstered pad for cushioning the undulating but firm contours below.

Consigning Maya Lin to a fixed place on the contemporary architectural and art scene has never been easy, given her fluid transitions between media and her resistance to being pigeonholed by the usual professional definitions. Now, with her new exhibition and furniture designs, a precise parallel comes immediately to mind. Lin is emerging as the current day counterpart to Isamu Noguchi, the crossover artist par excellence of midcentury modernism. It is not just their shared Asian heritage and seamless melding of Eastern and Western traditions that prompt the analogy, nor even the fact that both have produced furniture, sculpture, and landscape designs of exceptional presence. Rather it is that both Noguchi and Lin move with breathtaking ease across the entire terrain of creativity, breaking down borders where none need exist and pointing the way toward a future of limitless promise. ■



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# IS PRETTY DEAD?

*In this age of beige walls, burnished floors, and barely-there decoration, has traditional romance and charm bitten the dust?*

By Margaret Kennedy



**"Nobody does pretty anymore,"** grouses Mario Buatta to me—again! Hardly a month goes by without a phone call from Mario bemoaning the dearth of pretty houses. I invite him to tea to talk over his concerns. Biting into a chocolate chubbie at Sarabeth's, he launches in. "I find decorating today is more about styling than decorating in the old sense. Great pieces are used in ways that don't relate. Forget about tables next to sofas, for instance. No one cares that people will actually be living in the room. New rooms seem like fragments of a past—it all looks like an antique shop."

"Define pretty for me, Mario," I ask, hoping to establish a common language.

"Pretty doesn't have to be totally feminine or smothered in chintz," he immediately responds. "It can be any color, but in a house, colors should flow from one room to the next." Nonetheless, when we talk about actual shades, Mario's palette is invariably flower-garden pastels and his exemplars do involve chintz.

"I went crazy in the sixties when I first saw Nancy Lancaster's yellow room in London, and had to have one," he reminds me, referring to the seminal 1964 Colefax & Fowler design. "That's when I came back and did my first living room in yellow." Three decades later he's still enchanted by the same hues. "You should see the shocking pink hallway I'm working on now." Then Mario rhapsodizes over an all-time favorite house—deep watermelon dining room, corn yellow library, and a pale blue bedroom enhanced by a blue-and-white trompe l'oeil trellis tray ceiling. It's all in the name of cheerfulness. "You know, in therapy a psychiatrist will tell you to surround yourself with happy color." Mario is a man who believes that a can of paint can change your whole life.

"What about things?" I ask. "People can't deal with clutter today."

"Well, I'll concede my showhouse rooms are over the top, but *deliberately*." Mario is known as "The Prince of Chintz"; his 1984 Kips Bay Show House room epitomized the >



***Sumptuous or spare, yet still pretty (clockwise from top left): Mario Buatta's confection; elegance à la MaryAnne McGowan; a retreat by Feldman-Hagan Thomas Jayne's delicately embroidered curtain.***

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winsome English country house look that swept the decade. In a tour de force, Mario fashioned the border of Brunschwig's Verrieres blue-and-white fabric into a scalloped double ruffle for couture curtains trimmed with fringe and roping as well. A haze of white handkerchief linen draped the bed, and piles of books and ceramic leaf plates crowded every surface. After an hour in that room I was still discovering details and wondering about the staff that would be needed to maintain it. Trained in 18th-century traditions, Mario is appalled that many design schools today only address the 20th century.

When I ask Thad Hayes, Thomas O'Brien, and Thomas Jayne, designers educated in the seventies and eighties, whether their clients want pretty rooms, they respond as a chorus: "Yes." Yes *but*. Thomas O'Brien notes that while many people may prefer something traditional, pretty does not mean fussy anymore. O'Brien deftly mates antiques with 20th-century classics. Thomas Jayne agrees: "Pretty knows no era. Comfortable and pretty are almost synonymous. A room can be functional, unique, modern and still be pretty." Thad Hayes says that pretty has its place—in the bedroom!

I want a woman's point of view and call Celeste Cooper, who is known for her lean style. "Let's agree that pretty is anything that makes a heart rejoice," she begins. "I love nothing better than a huge bouquet of pink peonies in my taupe, white, and black rooms. Sensuality is coming back with a vengeance. Opulent (not ostentatious) materials pleasing t the eye or touch—cashmere, chenille, mohair, silk, linen sheets—permit us to indulge a bit." She likes the English country look—in England, "*not* in a high-rise in midtown Manhattan." In a classic Beaux-Arts building Cooper is now renovating and restoring, the interior details will remain as leitmotif along with some of the antiques, but it will have contemporary sensibility.

"The opposite of pretty is ugly," says Victoria Hagan "Do you think any of us wants to design ugly rooms?" Victoria along with her late partner Simone Feldman, decorated room high in the rafters of the 1990 Kips Bay Show House Quietly understated, the Feldman-Hagan room was about space, time, and the mix of manners. A chairback displayed an inset working clock, and a pillow, inscribed 1990, sat on an 1890 Empire sofa with bolsters flaunting giant fabric daisies Many eras coexisted, lending timeless currency to the room And it was pretty, too.

So, no, pretty is not dead. It simply comes in many different guises. While what Mario designs will always be popular and pretty in the manner of English country, there's a rainbow of options for rooms that delight. ■

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## Thoughts of Home

*Continued from page 24*

great-grandmother's kitchen table and eat clams my sister had dug that morning. My sister's cats would settle on our laps, and we would talk about the snow tires my father recently bought for his mountain bike, and my brother-in-law's new job. My mother would call, for the third time that day, to talk about the baby girl Gillian is carrying: *Do you have a car seat yet?* she'd ask. *I saw some nice ones today.* When it was time to go my dad would kiss me on the forehead and say, "I love you, pup."

Near the porch the cross-country skier was knocking snow off his boots. "I used to ski around here," I told him. "There's a great trail if you go through the field and cross the brook. Turn right, then left when it forks."

He reached for his poles. "Thanks, that sounds great."

"Just keep an eye on the weather," I said. "I'm pretty sure it's going to snow."

The weekend after I went back to the house where I grew up, I was rummaging in the attic of the house where I live now, in a suburb close to Boston. I opened a trunk and set some photographs aside: a sepia print of the house just after my great-grandfather finished it; a shot of the garden bursting with hollyhocks and phlox; the family on the porch during a 1960s reunion; and George on Mount Katahdin, the last picture we have of him.

I had copies of the photographs made on Monday. When I finished packing them, I found some paper. *Dear Mr. and Mrs. Keaton,* I wrote. *I used to live in your house. I don know if you remember me, but not long ago I stayed ther overnight, in the room where I slept as a child. I thought you migh like some of these things. . . .* I put the letter inside and seale the box to mail it. One more picture, of Gillian and Georg and me in bathing suits, arms looped around each other shoulders, I set on top of the piano.

Three years ago, when we emptied the house, there wa enough to furnish Gillian's place and mine twice over. Muc of it we stored, for our children and our children's children Still I read by the light of my grandmother's lamp, serv Thanksgiving dinner on the same china I grew up with. Whe my dad visits us, he says he feels as if he's back in the old place "The house is here," he tells me, and I know he means mor than just things.

A week after I mailed the box, a letter came from Mr Keaton. They were having the pictures framed, she said, than you. *Come back and see us anytime,* she wrote. *We will have you room ready for you.*

I don't know when I'll go back, or if I ever will. Bu sometimes I think about the photographs hanging in th alcove off the foyer. I imagine guests pausing to look, wonder ing a moment about the family who once lived here. ■

*Cynthia Anderson teaches writing at Boston University and publishes articles and personal essays in national magazines. She lives in a Boston suburb with her daughter and son.*




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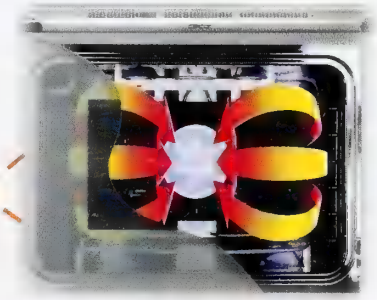
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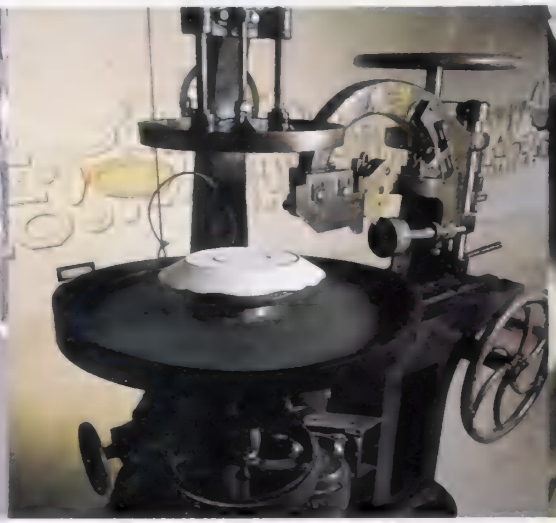
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# THE PLEASE-TOUCH MUSEUM

*Decorative arts buffs—and even the youngest members of their families—can learn how porcelain is made at a new hands-on museum in France*

By Christopher Petkanas

**When visiting a decorative arts museum in France,** there is always that moment when you approach the blush-colored teacup with a hairline crack on a linen-upholstered pedestal, enshrined in a Plexiglas vitrine. If Marie Antoinette drank from the cup, the display can look like an altar. But in creating the Musée Vivant de la Porcelaine, or Living Porcelain Museum, Philippe Deshoulières was not interested in convention, even if his family has been producing the hard, fine-grained ceramic in France for seven generations.

"I wanted to do something interactive and provocative, to challenge notions about an ancient material," says Deshoulières, co-owner of the company that bears his name. The museum is located in Foecy in central France in a turn-of-the-century former porcelain factory adjacent to Deshoulières headquarters. Folded into the company are two firms that made Foecy famous, Louis Lourioux and Societé Française de Porcelaine, founded in 1886 and 1933, respectively.



So what does the 4,500-square-foot museum contain if not reverential little showcases? The most dramatic exhibit is made up of some 500 plaster mold components used to form plates, creamers, soup tureens, coffee pots, vases, figurines, and more, arranged like the pieces of a jigsaw puzzle in a wide, undulating band on a stark white wall. On the other side of the wall, workers can be observed fashioning new molds destined for the factory next door.

In another exhibit, a four-deep wave of blank plates snakes across a wall, stopping abruptly at the entrance to the painting atelier. Deshoulières hopes that after watching his artists at work, visitors will be inspired to enroll in the courses in hand-painting on porcelain to be offered by the museum this fall.

Even Deshoulières' way of telling the history of porcelain is unconventional: 3-giant panels by the French cartoonist Michel Janvier. An interactive installation invites children to help make a porcelain object; an image of the completed object is printed out for the child to take away.

For many, the shop—where imperfect, discontinued, or returned goods are sold at up to 50 percent below retail prices in France—is reason enough to visit the Musée Vivant. Orléans, Deshoulières' best-selling pattern in America, is adorned with classical Greek motifs. With luck, you might come away with a teacup. ■

*A Louis Lourioux vase (above) is one of many vintage pieces in the Musée Vivant de la Porcelaine, in Foecy. Top, left to right: Chromolithograph motifs used to decorate porcelain. A 1935 calibrator. Plaster molds and resin mold dies arranged like puzzle pieces*

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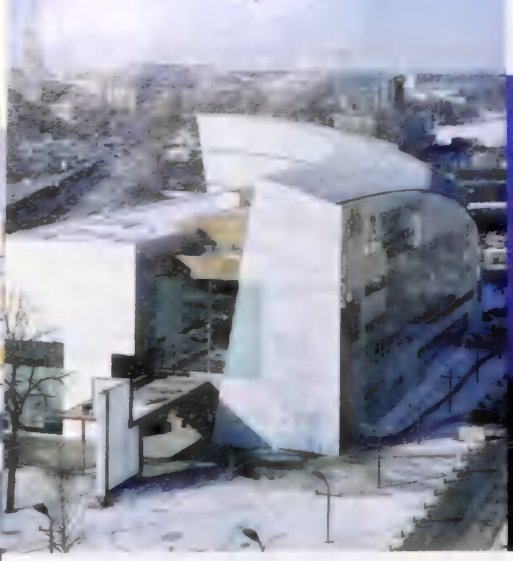
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# ARCHITECTURE IN MOTION

*In right-angled Helsinki, American Steven Holl has designed a breakout building—an art museum of bulging volumes, careening halls, and vanishing walls*



By Joseph Giovannini

**For decades** design pilgrims have trekked to Helsinki, holy land of modern architecture, to venerate buildings by Eliel Saarinen and Alvar Aalto. But this May the itinerary expanded with a building that is even bringing Finns out of their cherished summer cottages. For the first time in more than a century, a foreigner has designed a major cultural monument, and Finns—who have been chauvinistic about their rich architectural tradition, inviting few outsiders in—are sizing up what is for them a different species of modernism.

In 1993 a competition to design a building for Helsinki's Museum of Contemporary Art cracked the hermetic seal. The museum, which had been tucked into a larger art museum, pointedly invited a handful of foreign architects in a competition for the design of an institution whose very mission is opening the country to outside artistic thought.

The government, which provided the land, offered a prominent wedge where the downtown business core gives way to official Helsinki. The land lies opposite the 1920s Parliament building and down the boulevard from Saarinen's Finnish Museum and Aalto's Finlandia Hall. An equestrian statue of General Gustaf Mannerheim, founding father of the country, presides at a corner of the site.



New York architect Steven Holl won the competition, and now, four years later, his design has been unveiled. Visitors are streaming up curved ramps into one of the most original museums of this museum-rich era. >







*The Museum of Contemporary Art (counterclockwise from top left): Front view. Abstract entrance portico. The ramped foyer with frosted-glass skylight. Natural and artificial light form ceiling patterns. The sensuous stairwell. Asymmetrical windows in the facade. Translucent glass dubbed the "wall of ice."*




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The 50-year-old Holl, a Columbia University professor, has patiently built his New York practice, starting with small residential commissions—apartment interiors, a pool house, a beach house, an apartment building. In 1989 Holl had a show at New York's Museum of Modern Art. His work has evolved from rudimentary building types akin to simple farm buildings to more complex designs based on how people experience architecture—offering natural light playing on textured materials, promenades through shifting perspectives. Often his buildings look awkward, but they always provoke visitors to take exploratory rambles. Form and space in a Holl structure sometimes bend out of sight: visitors want to see where they go.

Holl's museum is elusive and doesn't explain itself on first, or even second, glance. As if making a wish, the architect crosses his fingers to explain how force lines—a "line of culture" from Finlandia Hall and "a line of nature" from nearby Töölö Bay—organized the building. He calls the intertwining of these lines of nature and culture "chiasma," after the Greek word meaning crossing, or intersection. These two lines roughly form the two wings of the building that cup the central atrium.

It is a building of multiple natures. The facade nearest General Mannerheim resembles that of an elegant office building, with its succinct expanse of clear and frosted glass, but this soon cedes to a long curved and leaning cliff of translucent glass that Holl calls "the wall of ice." The wall glows in two directions, to the outside during Helsinki's blue winters, and to the inside, during its summers of midnight sun.

The far end of the building, looking toward Töölö Bay and Parliament, is a sheer face of glass planes fragmented by balconies. The curved metal edge of this facade is the start of a long side wall shaped like the body of a swimming fish, veering and bending as it rises to form the roof. Halfway down its length, Holl slices the curve to create a parabola of glass whose windows serve interior offices. At the entrance to the museum, the ends of the two wings pierce another wall of glass.

Visitors walk through the entrance and feel as if they've stepped into a mist. Both walls of the long entry atrium are made of lightly whitewashed concrete, evenly illuminated by an expansive skylight of frosted glass that is creased asymmetrically down the length of the atrium. The hall, with a curved ramp leading to the first galleries on the second floor, and a second curved ramp leading in the opposite direction to the top, seems foggy because the natural light suffuses walls that have few distinct edges.

From the visitors' first step on the ramp, the architecture hints at quiet mysteries to come. Something seems to be shifting to the right: "a doubly warped surface," says Holl, explaining the wall was built with the help of a laser beam "because nothing is parallel to anything else." The wall on the right leans, curves, straightens up, and then vanishes somewhere beyond a high straight wall on the left. The changing contours typify parts of a building in which forms start one way and end another. Transitions of geometry, gradations of light, changes of material, and contrasts of light and heavy




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struction whet the curiosity. The path unfolds as in a story, h unexpected turns.

The long ramp, its concrete floor tinted to resemble white, ends at a landing where the two wings nearly come ether. The leaning wall passes through this intersection, ng in the opposite direction as it continues. The intersec-, the moment of chiasma, is the most intense part of the lding, where the two converging wings touch off a geyser of rs and another run of ramp. Windows open to selected ws: From this landing at the crux of the building, visitors see the starched Parliament building, as though an archi-tural exhibit from another era.

Normally museums present a clear path through their ms so that visitors do not overlook exhibits or have to dou- back. Instead, Holl offers four choices at this intersection. itors make their own way, and Holl simply draws them ng with cues—pockets of light, outlooks to the city, views k into the atrium.

Each of Holl's 25 galleries is unique. For a museum that have many individual installations by contemporary artists ner than a chronological sequence of paintings in an ency-pedic collection, Holl creates separate galleries, and each ery has different qualities of natural light. In the curved g, windows puncture the walls through apertures that were de, Holl says, "as if by the twist of a can opener." In most of galleries, Holl carves out hollows in the ceiling for con-led lighting; the cut-outs form patterns of light and dark that vary from room to room. The changing qualities of each gallery imply there is more than one way to see a work of art, and that the same piece might even look different in different spaces.

"We were not after maximum linear footage," says Tuula Arkio, director of the museum. "It's more important to have a space that talks to you."

A final ramp leads to the top floor, where Holl reveals the belly of the fish—a cavernous hall where the walls arch into a ceiling that vaults the room. After the more focused and introverted galleries below, the openness is surprising, like happening onto a ballroom at the top of an old mansion. Holl slices the end with a wall of glass that looks toward Finlandia Hall and Töölö Bay.

After the summit, you wend your way down another path. Few people bother with the elevators: the ramps encourage walking. Because the building is asymmetrical, and the curve of the main wall takes on different relationships to different parts of the building, the walk down past other exhibits yields new viewpoints. Like a Möbius strip, the circulation continuously loops back on itself. There is no sense that the space ends in this building: it simply continues to other places, other rooms, other exhibits by paths that bend out of sight. Holl has developed each floor and turn as a unique rather than a generic condition.

"There is just the space and the light," summarizes Arkio, "and then the movement from one gallery to another. The spaces in this museum always take you forward. That's something very pleasant for a human being." ■



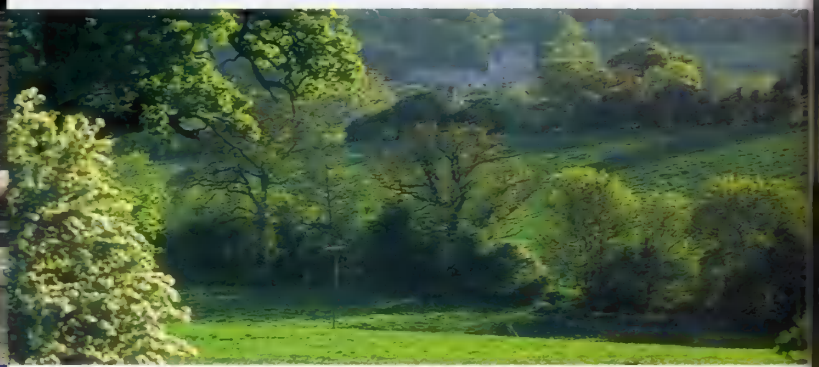
# TEAM WEAVERS

*In the thirty years since they met in art school, an English couple have gone from being craftspeople to business owners, but they still weave—by hand—prototypes for their popular rugs*

By Catherine Findlay









*Rug-making in Herefordshire, from top, left to right: Rolls of long, narrow carpets, produced in a factory, come back to Roger Oates and Fay Morgan who check them for knots and breaks. An old coaching inn, now home to Roger Oates Design. Oates, Morgan, their son Dan, and Airedale Trot in the [illegible] between house and barn. The Oates-Morgan [illegible] tucked into the Malvern Hills. A stack [illegible] wool blankets designed [illegible] gan.*

**In the middle of England,** where the land begins to roll like green velve ruched into gentle folds, Roger Oates and Fay Morgan, long married, liv in a rambling red brick house two centuries old. Once a coaching inn ne the road that climbs to the Malvern Hills, the house is full of flat-weav rugs with crisp linear patterns—the mainstay of the couple's design bus ness. A high-beamed barn across the courtyard shelters their office, whe runners, blankets, and fabrics, all in the same distinctive style, originat Another room in the barn recently became a sophisticated country stor filled with Oates and Morgan's own handicrafts and a mix of such thin as soaps, French linens, and old Welsh blankets.

The couple met in art school, where Roger studied textile design an made one-of-a-kind rugs while Fay concentrated on commercial produ tion. Now all their skills have come home, in a thirty-year evolution tha led them from blocking out patterns on graph paper and weaving on loon in a small city workshop to this harmonious blend of living and workin The garden is taking shape at the same time as their new collection, an Inca the Jack Russell frisks among giant rolls of newly made runners.

"I like designing rugs because they are self-contained," says Oate "They stand on their own, unlike fabrics." For many years he wove avan garde carpets, now in the Victoria and Albert and the Crafts Council co lections. Morgan, who grew up in Wales with its long tradition of fir quilts and blankets, has always had her hands on a loom, too. "It's inte esting for about eight minutes," she says, content now to weave the fir trials of a rug pattern, then to turn the model over to a factory to ex cute the finished goods.

Oates and Morgan changed from craftspeople to business owne eight years ago, when the Royal Oak Foundation, the American brand of Britain's National Trust, asked them to make a runner that was histo tically accurate—a narrow flat-weave like *(Continued on page 15*



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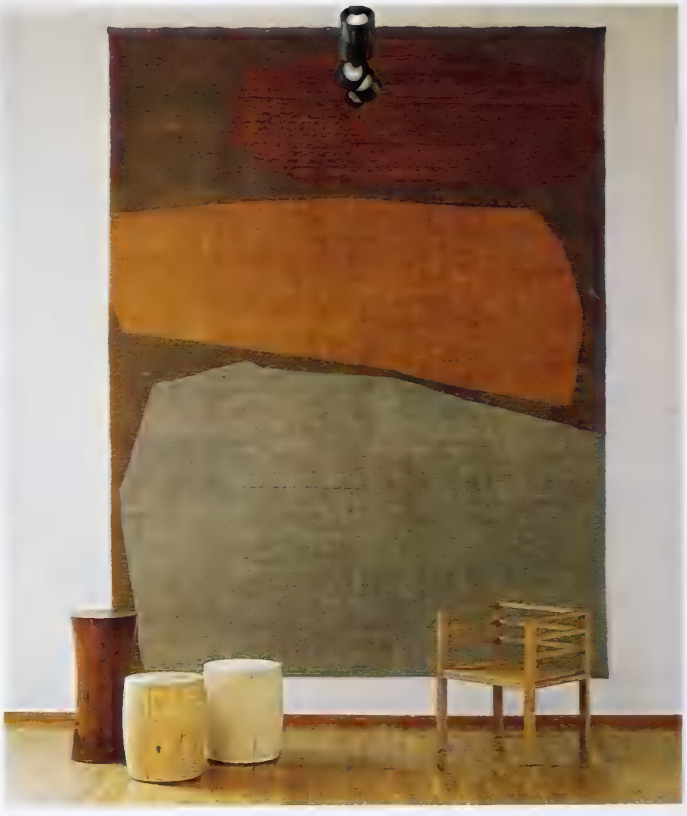
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*Installations, clockwise from far left: Chris Lehrecke's chest and Olivier Gagnère's vase overlap Christopher Farr's Rothko-like rug. Patrick Naggar's chaise and club chair. Farr's earthy-colored rug anchors Spencer Fung's oak armchair and Lehrecke's pedestals. A cluster of lamps by Lehrecke.*

# GROUP SHOW

*A New York dealer brings international designs together like art in a gallery*

By Elizabeth Mayhew

**When Ralph Pucci took over his family's mannequin business** ten years ago, h had no plans to sell furniture. All of that changed after he commissioned interio designer Andrée Putman to create one-of-a-kind mannequins destined for store like Saks Fifth Avenue. Putman introduced him to the Ecart furniture line—whic includes Jean-Michel Frank reeditions—for which he soon gained exclusive right in the United States. Since then, Pucci International has added five of the best an brightest designers to its roster: Chris Lehrecke (furniture, U.S.), Patrick Nagga (upholstery, France), Spencer Fung (furniture, England), Olivier Gagnère (vase France), and Christopher Farr (rugs, England). The group is united, according t Pucci, by "their commitment to simple, well-executed forms."

What makes Pucci different from other design showrooms—aside from bein located in Chelsea, not in SoHo or the Upper East Side—is that furniture arranged like art: rugs hang on walls, and sofas and chairs stand alone, like sculptur Several times a year Pucci mounts group shows of the new furniture collection Don't be surprised if you see a mannequin or two—Pucci still sells them, too.



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# A WOMAN'S PLACE IS ON THE CONSTRUCTION SITE

*New Jersey contractor Janet Lasley has built a business in a male-dominated industry*

By Regina Schrambling



**Most construction crews will sweep up after a job.** If they work for Janet Lasley, they'll vacuum the lawn.

It's not because the owner of Lasley Construction outside Princeton, New Jersey, is the Martha Stewart of contracting, although with streaked blonde hair and gold earrings she does bring a touch of glamour to a traditionally rough business. Instead, what compels her to outfit her workers in crisp polo shirts and ban loud radios on job sites and, yes, vacuum lawns, is not obsessive compulsiveness but awareness. "What I bring to the table," the 44-year-old entrepreneur says, "is the perception of being sensitive to what people need—if they need a temporary kitchen during a renovation, or they need not to have loud noise in their home, or if they need the lawn vacuumed when we've made too much sawdust."

Sensitivity is not a word often associated with home renovators, but it sets Lasley apart just as much as her sex in a male-dominated business. It's hard to imagine most contractors sitting patiently for more than an hour as a bride-to-be agonizes over where to situate the his-and-her bathroom sinks, or agreeing to FedEx underwear to a client called away on a sudden business trip. Her mantra, endlessly repeated to herself and to her crews, is: "You're changing the quality of people's lives."

Lasley is juggling more than just six projects at a time—fifty a year—for the largest remodeling and renovation company in her prosperous region. She also does a balancing act as the wife of an architect, Marc Brahaney, who collaborates on some Lasley projects; as the mother of a 5-year-old daughter and year-old son; and as the overseer of a beautifully restored 1870s Victorian house on six acres with chickens and flower plots and a vegetable garden. "I can be on my car phone negotiating a $50,000 kitchen, then pick up my daughter at preschool and tell her, 'I love the drawing you did.' I'm always dealing with my heart."

If that sounds like superwoman, Lasley admits that her strength lies in sales rather than hands-on building, although it was the idea of creating with her hands that inspired her to drop out of the University of Colora after two semesters and becom carpenter. "At the end of a something concrete had be accomplished," she says. "It almost a religious conversio She did home rebuilding a carpentry for communes Colorado and Vermont a for other contractors in t Princeton area before starti her own business in 1985.

Today she supervises 18 f time employees on jobs rangi from a $10,000 small basement re vation to a from-the-foundation- reconstruction of an 8,000-square-fo multimillion-dollar house. Sales and producti managers handle most of the day-to-day oversight of lead carpenters running individual projects. Lasley hers gets involved on projects of $250,000 and up, although s visits each site once a week and meets with every client the finish date. Meantime, she says, her crews no longer her make up the punch list: "I used to go around with bl tape and mark everything, but they symbolically threw a r of it in the garbage."

If this contractor is from Venus, she takes pains wi communication to insure that her clients are not from Ma "When they talk about 'perfect,' bing, bing, bing goes off my head," Lasley says. "I've got to find out what that mea I take them around and look at cracks and see if they s them. I want to make sure my definition of perfect isn't d ferent from theirs. I believe in reasonable perfection." S adopts the same attitude with her male staff to see th they're kind and considerate with clients. "I say if you didn get a hug at the end of the job, you didn't please them much as you could have."

Beyond that maternal attitude, what ultimately se Lasley apart from the local competition—twelve compani with male owners—is that "most remodeling contracto started out as carpenters and grew into a business, but they still carpenters." She set out with a vision to work for hers and build a business. Since injuring her spine, she no long pounds nails. But she can still order up a mean vacuuming.




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*Susan Jennings and Peter McMahon (above left) perch in the loft. Above right: Salvaged windows open the house to the tre Below left: In the living room, only the doors and floodlights were bought new. Below right: The house floats over a flood pla*



# BUDGET BEACH HOUSE

## *Using salvaged materials and their own labor, a couple build a light-struck Cape Cod vacation home for just over $25,000*

By Sue Hertz

**Driving through Hoboken, New Jersey,** in their Chevy pickup truck one evening about ten years ago, Peter McMahon and Susan Jennings spotted a mason bricking up a printing plant and tossing the discarded steel-casement windows in a pile. McMahon stopped the truck.

"Are you throwing those away?" McMahon asked.

"Yes," the mason answered. "If you can cart them away, they're yours."

The next day the couple returned, broke the glass panes to lighten the load, and stacked the 5-by-5-foot three-inch steel frames in the back of their truck. They weren't sure what they would do with them—perhaps give them to some friends, maybe use them themselves. An architect, McMahon had always wanted to design and build his own house, but times were lean and the dream house was still a fantasy. Fr trated with designing for clients bui ings he didn't like, he had left archit ture to make furniture, and his inco was meager. Jennings, who has a deg in architecture from Yale and wa graduate student in art at Hunter C lege, earned even less.

A year passed, the couple marri the frames gathered dust in their gar in Union City, New Jersey. But then



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they had an idea. Why not build a hou next to McMahon's mother's in We fleet, Massachusetts, the town near t tip of Cape Cod where his family h always owned a summer place? The was large, steps away from a marsh, an ten-minute walk from the beach. McM hon's mother agreed to the plan. In fa she liked it so much that she offered take out a home equity loan for $25,0 that they could pay back. In the summ of 1991, McMahon and Jennings set to build a vacation home without e ceeding the amount of the loan.

Seven years later, the handsom house with the curved aluminum ro and wall of windows—steel-casemen windows—stands, enveloped by scr oaks, scrub pines, and locust trees. J 650 square feet, it has a sleeping por sleeping loft, one bath, and a room th serves as living room and kitchen. A s foot-wide deck borders two sides of t house—darting out into the brush, a in some spots, built around trees. Infl enced by modernist designs of the 19 with their sleek contours, the structure unique, even in Wellfleet, where ma famed architects have designed hou overlooking the sandy landscapes. A if they hadn't had to install a new w and septic system, which they share w McMahon's mother's house, they wou have met their budget.

Since McMahon and Jennin and some skilled friends did much of t work over six summers, labor costs we minimal. And, of course, they didn need to buy land or hire a designer. addition, what helped them build intriguing home for what many peop spend to renovate a bathroom is appreciation for inexpensive materi and a knack for salvaging.

To blend indoors and outdoo McMahon and Jennings made t entire east side facade a wall of glass. a sense, McMahon says, "we built t house around the salvaged windows." clerestory high on the west wall floo the room with sunset's orange glow. T curved ceiling, which reaches thirte feet at its peak and is made with


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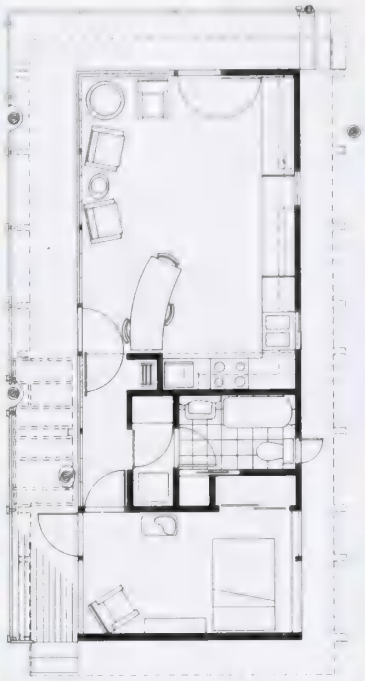
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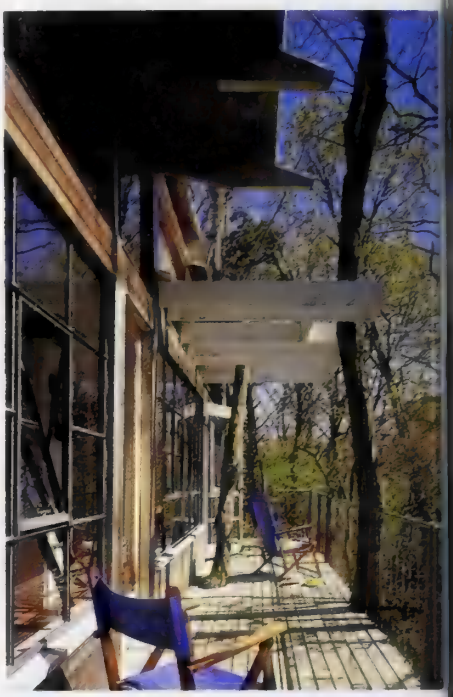
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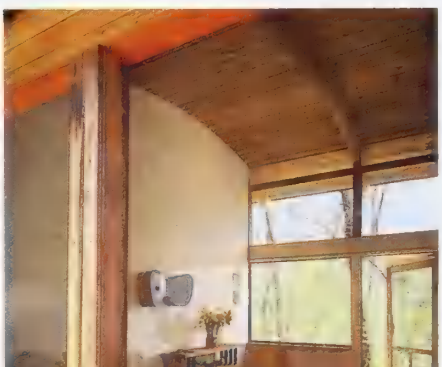
*Above left: The cedar siding is placed vertically on the ends of the house and horizontally on the sides. Above center: The large living room/kitchen has glass on three sides, letting in natural light from sunrise to sunset. Above righ The owners built the deck around trees on the site. Below: On the sleeping porch, Calvin Klein sheets and blanket.*

tongue-and-groove pine planks, flows from the windows like a rainbow.

The couple looked to the modernist masters to help them overcome the dilemma of building near wetlands, using books instead of costly experts for solutions. They set the house a few feet above ground on six columns to "minimally disturb the flora and fauna," McMahon explains. To avoid placing one of the cement columns that support the house on the part of the site that is a flood plain, they cantilevered the nine-foot beams. Thus it appears that part of the house is floating.

At every turn they sought low-maintenance, affordable materials. The floor, the kitchen cabinets, and the built-in bookcases are plywood. Instead of recessed or track lighting, rooms are lit by inexpensive exterior floodlights. Above the steel-casement windows, McMahon installed fixed plate glass. The aluminum roof, he claims, will never need [illegible]. The nine ceiling beams that [illegible] with the arc of the roof are comp[illegible] of pieces of wood glued together, [illegible] from an outfit that was going o[illegible] business. For all nine beams they pa[illegible].

Although they [illegible] up full price for the three ex[illegible] doors, the



exterior cedar siding, and the pine ceiling planks, most of the other materials were salvaged. Scavenging is "a genetic talent," McMahon says, one that he inherited from his mother. The scavenging gene is what caused McMahon to spot the steel-casement windows. The gene that propelled him to the Wellfleet dump to collect all of the interior doors. The gene that allowed him to detect a Navajo blanket amid the trash in an Allston, Massachusetts, Dumpster. All of the appliances (except for the cooktop) and most of the furnishings were salvaged by McMahon, Jennings, or one of their frien

In other hands, the array of "du pickings," as McMahon calls the would look like, well, dump pickin But with their trained eyes, McMah and Jennings have given the castoffs n life. In the bathroom, the clawfoot t which a friend discovered on a sidewa is flanked by an unpainted newel p (dump) on one end and a sink (dum with a shelf of curved glass over (McMahon found the glass, but he h a craftsman cut the curves.) In the livi room/kitchen, one wall is lined wi kitchen clocks collected at yard sales McMahon. Four bent-plywood chairs Thonet, which McMahon snapped from a church basement during a ru mage sale, surround the kitchen table. few feet away are the two Heywo Wakefield chairs that McMahon boug at a yard sale. What furniture they did find, McMahon built. Jennings's artwo and that of their family and friend adorns the walls.

The result is a house dear to Je nings and McMahon, who has return to architecture and is now with the N York firm Demetri Sarantitis Architec Nothing could be better, they say, th sitting in the southeast corner of t deck, staring into the trees. ■










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# A HONEY OF A HOBBY

*Two men: A real estate broker in Connecticut, a retired fireman in Paris. One passion: beekeeping*

By Christopher Petkanas



To see commercial real estate broker John Dowling behind his very important desk in Black Rock, the CBS building on Manhattan's West 52nd Street, you would never guess he keeps his own bees and makes his own honey.

"Most people who know me in business are incredulous that I would get involved in such a thing, but I sort of like that," says Dowling, who practices apiculture at his home in Westport, Connecticut. "Intellectually I find beekeeping a very interesting pastime," adds Dowling, who started with one hive in 1986 and now has six. "Still, you do sometimes question your sanity. I mean, you really grow to love these insects."

On the other side of the Atlantic, And Lemaire is a man similarly obsessed. A retir fireman, Lemaire manages the 20 hives in charming gazebo built on a swatch of Pari Jardins du Luxembourg. To the childre who frequent the garden, he is known "André des Abeilles"—"André of the Bee The hives and predominantly lime-blosso honey they produce are one of the capital's bes kept secrets. Many Parisians who cross the Luxe bourg every day on their way to and from work say th have never noticed that the gazebo shelters anything unusu And yet there the hives are, a central and undisguised

*Busy beekeeping, top row, from left: John Dowling's wildflower honey has a label showing his 1907 Dutch Colonial in Connecticut. In Paris's Jardins du Luxembourg, a gazebo shelters 20 hives tended by André Lemaire. An antique hive on display in the public garden. Bottom row, from left: Jumpsuited French beekeepers prepare to approach the hives. Smoke fro a spouted canister fitted with bellows distracts bees. Box contains wooden frames whose hexagonal cells are filled with hone*


















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feature of one of the most famous public gardens in the world.

Founded in 1856, La Societé Centrale d'Apiculture, which administers the Luxembourg facility, is the oldest beekeeping society in France and the second oldest in the world. The honey is sold at L'Exposition d'Automne festival held the last two weeks in September in the garden's orangerie. The organization has never missed a harvest, even in wartime, and offers an eight-month, 110-hour course in apiculture.

John Dowling was drawn to beekeeping when the apple trees and squash plants in his garden suddenly stopped bearing fruit. As every primary school student knows, flowering plants rely on pollination to manufacture seeds and perform the fertilization that produces fruit. And among insects that distribute pollen, nothing does the job better than honeybees. Dowling could have disseminated pollen by hand, but he chose to become a beekeeper. The executive's hobby represented a $500 investment, including a centrifugal extractor but not labor—he and his wife, daughter and two sons supply that.

Dowling's "pasture," the land exploited by bees seeking nectar, reaches three miles from the hives. But because We port is on the water, his foragers' search is restricted to a 18 degree radius, as compared to the more luxurious 360-degr radius that landlocked bees enjoy. Dowling says that as a res his bees have to work that much harder than other bees. I admires them for it in the same way he admires his childr for having gone to good schools.

Because bees do not feed exclusively from one type plant, honey is usually a mixture of nectars, though a hea thyme diet, for example, will produce a honey that tast strongly of thyme. The only botanical source Dowling c pinpoint in his honey is flowering chestnut. But since there not enough to merit labeling it as such, he simply calls it wil flower. Two hundred bottles go out as Christmas gifts ea year. In addition to lime blossoms, the Luxembourg bees vi beech and the orange and lemon trees that are wheeled in the garden in huge caisses de Versailles every spring.

Lemaire notes that while cats and dogs are our friend we can live without them. "But we can't live without bees."

***Top row, all views: The wax caps that keep honey from spilling out of honeycombs are removed with a special electrically heated knife. (Adolescent bees secrete beeswax from a gland on their undersides.) Bottom row, from left: Trays are placed in a centrifuge. Honey flows into a strainer. Bottles await labeling.***





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# IN THE CLEAR

*Worried that you might have a problem with your drinking water? Here's how to find out if something's wrong and clean up what's on tap*

By Lauren Picker







**Angela Lambert knows that drinking a lot of water is good for your health.** But the stuff that flowed from the tap in her suburban Cleveland house smelled like rotten eggs and tasted even worse. "I would occasionally buy a bottle of water, but it gets expensive," says the 33-year-old Bic sales representative. Instead, she quaffed soda and wondered if the foul-tasting liquid she relied on for cooking and occasionally drank was actually a health hazard.

Lambert's concerns are shared by the vast majority of Americans. According to a 1997 Water Quality Association survey, 75 percent of us worry about our household water supply, while one in three adults believes that it's not as safe as it should be. The fact is that the nation's water utilities generally do a good job of policing the ground and surface water that eventually makes its way to your faucet. "We have the safest drinking water system in the world," says Carol Browner, who heads the Environmental Protection Agency. But many people believe that "safest" is still not safe enough. Or, at the very least, that their drinking water could taste better. To that end, a growing number of Americans are investing in home water-treatment devices. About 15 percent of households have a purification system, a number that has more than doubled in the past decade. If you're thinking of becoming one of them—or even if you already are—here's what you need to know.

Although public water systems in the United States routinely test for about 80 contaminants, they're not perfect and some are better than others. That was demonstrated to chilling effect in Milwaukee in 1993: In the nation's largest outbreak of waterborne disease, more than 400,000 people became sick and as many as 100 died when high concentrations of cryptosporidium, a protozoan known as a cyst that can cause severe gastrointestinal illness, eluded the municipal water supply's filtration and disinfection treatment. (Most municipal systems are able to filter out cysts like "crypto" and giardia and, in the wake of the Milwaukee disaster, water specialists have identified conditions under which they may flourish.) What's more, in treating water, utilities add chemicals that could contribute to health problems. Chlorine is considered the best agent to kill disease-causing microorganisms that can cause cholera, typhoid, hepatitis, and dysentery. But it can also give water an offensive taste and, when chlorine hooks up with organic material found in some water supplies, like decaying leaves, it can produce compounds that have been linked to cancer. Even if the water leaving the treatment plant is pristine, it has to pass through miles of pipes en route to your tap. These pipes, as well as your household plumbing, may contain lead, a heavy metal that is especially threatening to children; exposure can also cause premature birth, developmental delays, and impair mental ability.

The implications are frightening—and treatment-

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*"Match the treatment system with the contaminant that's the concern in your water," says a technical director in the purification industry*

system makers play to this fear by featuring photographs of babies and small children in their promotional material. But before you invest in a filtration device, which can cost from $20 to more than $5,000, you should find out if you really need it. Your tap water may be perfectly safe. If not, you need to identify what is wrong with your water before you can determine which system is the right one for your home.

Thanks to a 1996 Safe Drinking Water Act amendment, all water utilities, as of the first of the year 1999, will be required by law to send customers an annual report identifying contaminant levels in their water source. (You may already be receiving a report with your water bill; if not, you can request one.) "The report will show actual levels for the municipality and the U.S. maximum contaminant level," explains Nancy Culotta, general manager of the drinking water treatment program for NSF International, a testing and certification organization. Running independent tests of your tap water costs about $50 to $200 (depending on the number of potential contaminants) but, given that the information is readily available through your utility, it is generally considered unnecessary. Of course your utility's report can't tell you anything about lead, which can leach into your drinking water after it leaves the treatment center. To find out about testing your water's lead content, contact your local health department; some municipalities, including New York City, will provid this service for free. You should also call your local healt department if you're among the 15 percent of Americans wh get their water from private sources like a well or cistern which should be checked annually for contaminants.

Worst-case scenario: Your water utility's report or inde pendent testing reveals a problem. Or, just as some peopl think that you can never be too rich or too thin, perhaps yo believe that your drinking water can never be too pure. What ever your motivation, there is a veritable ocean of water treat ment options, ranging from simple pour-through filtratio pitchers to high-tech systems that will remove contaminant by turning water into steam then back into liquid again. (Se box.) It's important to know that no single system remove every contaminant. "Match the treatment system with the con taminant that's the concern in your water," explains Josep Harrison, technical director of the Water Quality Association an international trade group for the treatment industry. A carbon-activated filter, for instance, can screen out contami nants like lead and chlorine. "The water tasted clean and cris and the smell was gone," notes Angela Lambert, who pur chased just such a system for her home. But, with the excep tion of Pur's new pour-through pitcher, a carbon-activated filte can't handle cysts like crypto and *(Continued on page 96*

## READER'S GUIDE TO TREATMENT SYSTEMS

Once you have identified your water problem, you can decide on the right treatment solution.

- **Carbon-activated filters** absorb or physically screen out contaminants like lead, chlorine and, in the case of Pur's new pitcher, microbiological cysts like cryptospiridium. These devices, which are available in pitchers, faucet mounts, as well as countertop and under-the-sink models, can resolve problems like foul taste and odor.
- **Water softeners** simply remove minerals like iron that create unsightly stains in bathtubs or on laundry. Some health-related contaminants can also be removed, including radium and low levels of lead.
- **Reverse osmosis systems** pass water through a semipermeable membrane that traps most contaminants, including crypto and giardia; most RO units also include carbon filters as well. They will not, however, remove harmful bacteria and the systems waste a good deal of water, flushing away several gallons of water for every gallon of pure water that they generate.



- **Distillation systems** heat water in one chamber and turn it to steam that is eventually condensed back into water, a process that kills bacteria and removes contaminants like lead, cysts, and arsenic. These systems are the most thorough but are also more expensive over time, because they require a lot of energy to run (about three kilowatt hours/gallon of water). A single gallon of distilled water costs about 20 cents compared with less than 10 cents for water treated by RO.
- **Ultraviolet systems** use ultraviolet light to zap various microbiological contaminants, which are generally not a problem in the U.S.



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# SPARE ROOMS TO LET

*The Great Stone Dwelling in Enfield, New Hampshire, once housed 100 Shakers. Now you can stay the night*

By Wayne Curtis

**"Many people** were first grabbed by the furniture of the Shakers, but in the process of trying to understand it were drawn in by the architecture, history, music, and cooking," says Sarah Shaffer, director of New Hampshire's Enfield Shaker Museum. Once the hook is set, those smitten find themselves planning pilgrimages to the various shrines of Shaker culture, most of which lie scattered between Kentucky and Maine.

The Enfield museum, located thirteen miles from Hanover and Dartmouth College, is one of the newest stops on the Shaker pilgrim's path. The museum took root a dozen years ago with a handful of exhibits in borrowed rooms, but last year it acquired several buildings in the former Enfield settlement, where Shakers lived (simply), labored (flawlessly), and loved (celibately) between 1793 and 1923. Among the museum's most extraordinary acquisitions: the imperturbable Great Stone Dwelling, the largest residence in any of the 18 Shaker communities, and the tallest building north of Boston when it was erected.

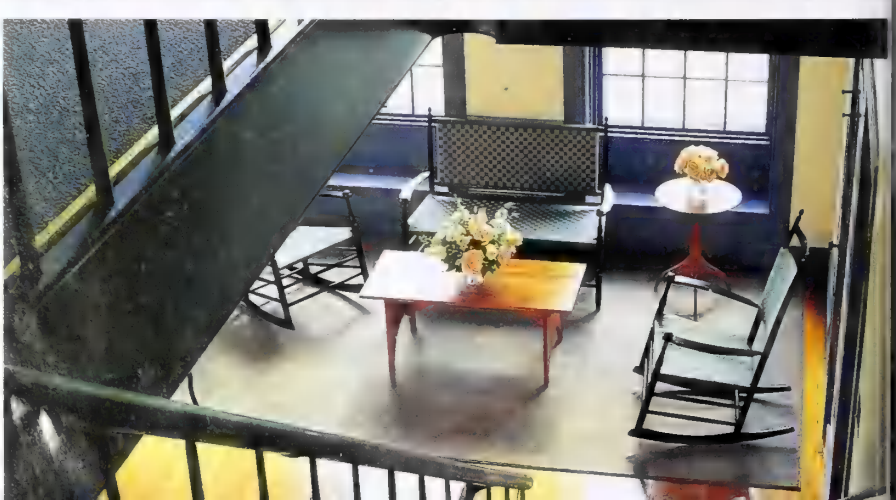
The massive granite walls went up in 1837, and the Shaker brethren then spent four years crafting the interior, which included 200 feet of gracefully turned black cherry banister, 500 built-in cupboards, 800 built-in drawers, and 182 windows, most fitted with intricately recessed interior shutters. None of the pine floorboards shows a single knot, and no nailheads are visible anywhere in the building.

The museum has reserved the top two floors for exhibits, with the remaining four floors leased to Don Leavitt and Rick Miller, New Hampshire innkeepers who are working in tandem with the museum to renovate in a historically sympathetic style. In June they opened their doors to the first wave of visitors, who were eager to enjoy Shaker-inspired meals in the airy dining hall, and spend the night in guest [illegible] where Shakers once slept four to [illegible]. "Guests are actually staying in [illegible]um," says Leavitt. "At any other place you'd peer over a little red rop[illegible] Here you get to use the drawers and touch everything."

Like the museum, the inn will be a work in progress f[illegible] some time to come. The Shakers abandoned the property [illegible] years ago, and since then the dwelling house has been owne[illegible] by an order of Catholic priests (who constructed a roco[illegible] chapel and divided some of the rooms) and a developer







*Clockwise from top left: The 19th-century building, recessed shutters in the dinin[illegible] room; guest room with original built-ins; second-floor landing; tapered Enfield leg*

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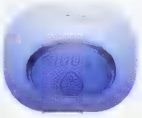


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who staved off bankruptcy for a time by yanking out built-in cabinets and consigning them to auction (reproductions will eventually fill the holes). Institutional fire doors and aluminum storm windows detract somewhat from the otherwise historic feel. "Maybe someday we'll be rich enough to put in something not as awful," says Leavitt.

As the new proprietors work to strip away the intervening eras, guests can sign up for workshops on Shaker life, browse museum exhibits in the Laundry, the Dairy, and the West Brethren Shop, or hike to the enigmatic Feasting Grounds on Mt. Assurance.

*The Enfield Shaker village is on Route 4A in Enfield, New Hampshire; 603-632-4346. The museum is open year-round (weekends only Columbus Day through Memorial Day). The Shaker Inn has 19 guest rooms (24 when renovations are complete). Rates are $85 to $165 double, including breakfast. The 150-seat dining room serves dinner nightly. Call 888-707-4257 or 603-632-7810; www.theshakerinn.com.* ■

### SHAKER ROAD TRIP

Of the 18 Shaker villages established in the 18th and 19th centuries, just a handful have survived. **Canterbury Shaker Village, Canterbury, New Hampshire** Canterbury is best known for its Shaker dinner and evening candlelight tour of the historic village, which includes some two dozen buildings on nearly 700 acres. Call 800-982-9511. **Hancock Shaker Village, Pittsfield, Massachusetts** An active Shaker community between 1790 and 1960, Hancock is now one of the better-known and better-interpreted Shaker museums and features 21 restored buildings, including a wonderful 1826 round stone barn. Call 800-817-1137 or 413-443-0188. **Sabbathday Lake Shaker Village, New Gloucester, Maine** Sabbathday remains the only active Shaker village, with seven residents working and worshiping here as Shakers have for more than two centuries. Several of the 18 buildings are open to visitors. Call 207-926-4597. **Shaker Heritage Society, Albany, New York** Tours of the 1848 Meeting House are the highlight of a visit to the nation's first Shaker settlement. Eight buildings remain on the site, and Shaker founder Mother Ann Lee is buried in the Shaker cemetery. Call 518-456-7890. **Shaker Historical Soc ety & Museum, Shaker Heights, Oh** None of the buildings have survived this Ohio site, now home to a prosp ous suburb named after the communi Shaker scholars and fans still enjoy t museum, which contains displays Shaker furniture and other artifac Call 216-921-1201. **Shaker Museum Library, Old Chatham, New York** T Shaker Museum was the first devoted Shaker life, although it's not located a former Shaker village. Many fi examples from the collection of 18,5 Shaker artifacts are on display. Call 51 794-9100. **The Shaker Museum, Sou Union, Kentucky** Three historic buil ings are open to the public (plus o that can be admired from the exteri at South Union, which was home 350 Shakers at its peak in 1827. C 502-542-4167. **Shakertown of Pleasa Hill, Harrodsburg, Kentucky** T uncommonly well-preserved village Pleasant Hill features tours of 15 of t 33 restored buildings. Visitors can a stay overnight in one of 81 guest roo spread about the property, and dine Shaker fare in the Trustee's Office. C 606-734-5411.

## Earthwise

*Continued from page 92*

giardia. A reverse osmosis (RO) system will trap most contaminants, but the water must first be bacteria-free. Culligan makes a product that incorporates both carbon filters and an RO membrane. Bacteria's a problem? You'll want a distiller.

A purification device needn't make your kitchen look like a treatment plant. Many systems can be installed under the sink or even in the basement; others are mounted on the faucet or countertop. Water treated at the point-of-use (the kitchen sink) as opposed to the point-of-entry (meaning that every drop of water entering the house is purified) may require a dedicated filtered-water spout to be attached to your sink. The makers of treatment systems are doing a better job of designing products that blend into the kitchen. Some manufacturers are offering in-spout faucet filters that obviate the need for a second spigot. Franke features a goose-necked version that would be at home in a traditional kitchen. Moen's futuristic spigot bears a passing resemblance to a computer mouse. Amana, GE, and Frigidaire are introducing water-dispensing refrigerators with built-in filter systems.

Whatever system you choose, be sure that it is NSF-certified (not just tested to NSF standards) for the specific contaminant you're filtering for. (For a list of certified units and the contaminants they remove, call the organization at 800-NSF-MARK and request their $6 booklet "Consumer Guide to Drinking Water Treatment Units" or visit the organizations Web site at www.nsf.org.) And don't forget to change your system's filter cartridge or membrane according to the manufacturer's instructions. "I can become so overloaded [with conta minants] that it will start dumping wha you're trying to keep out back into you water," notes Dave Krupinski, a certifie water specialist at Kinetico, Inc., i Newbury, Ohio. Kinetico's product which include countertop and under the-sink carbon-activated filters as we as RO systems, shut off water deliver after the system's filter has processed 50 gallons. Many other models offer safet gauges that signal when you need t install a new filter.

Think you might just skip the has sle and buy bottled water? Think agai Not only is bottled water costly—mor than twice as costly as the filtered ta variety—it's also not as closely regulate and thus not necessarily safer than wha flows from your faucet. ■




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house beautiful
SEPTEMBER 1998



# NEVER SHOPWORN

**ter many years of traveling** with many women—my wife, daughters, my mother-in-law, the editors I work with—I ve come to understand the basis of my popularity with the posite sex: Unlike most men, I love to shop. I always have.

I enjoy strolling from store to store, looking at beautiful ings, studying creative displays, lingering over a design tail I have never seen before. When my wife, Jane, and I vel, we find shops every bit as interesting as museums, and know from experience that what we see in stores today y very well be in museums tomorrow.

As an inveterate shopper, I have been struck lately by me of the new forms shopping is taking. A major change is, course, the electronic revolution. I was reminded of this in ecent visit to Moss, the design shop in Manhattan's SoHo trict, a thriving enclave of great restaurants and galleries at is unsurpassed in New York City. Needing more space to play new furniture collections, Murray Moss decided to pand "virtually," showing the designs on a computer mon- r rather than adding expensive square footage to his hand- me establishment.

Shortly after our visit to Moss, we learned about a brand-new home-furnishings operation called Room, created by a former style editor in our field. She couldn't help but notice how many readers called to find out where they could buy the things shown in her publication, so she and her husband decided to create what they call a "magalogue," a cross between a magazine and a catalog where customers can order anything they see in its pages.

You can learn more about these new ventures in this issue, whose stories I was giving a final reading when the weekend came. By then I needed a more traditional shopping fix so Jane, my daughter Amy, her husband, Adam, and I drove from Quogue to East Hampton, where my other daughter, Lauren, was presiding over a party at the Long Island branch of Zona, another remarkable SoHo store. Lauren is a buyer at Zona, which means that shopping is her profession.

Not only was there Zona merchandise to see and touch, but iced tea, treats, and even a tarot card reader who assured Adam he would be famous some day. He was thrilled and so were we all, but we don't think this young expert in computer systems is going to be any competition in the shopping arena. For some lucky Gropps, it is actually part of our jobs.

Louis Oliver Gropp

EDITOR IN CHIEF

# Rx COLOR

*Roberto Bergero, a Paris designer who originally wanted 18th-century grandeur, fell for something younger and more modest, but he knew how to fix it*

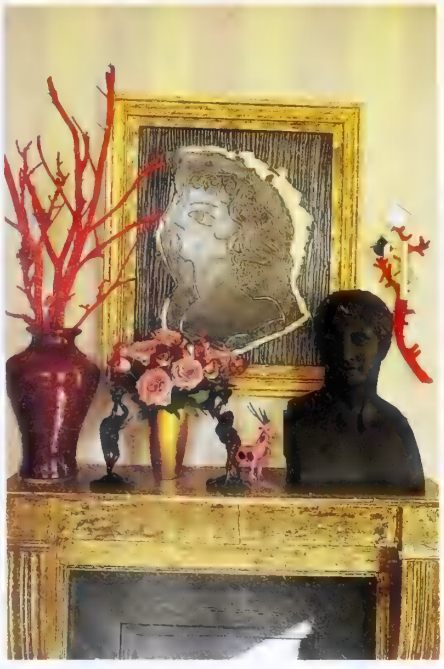


FRANCIS AMIAND

*In the main salon (both views), Roberto Bergero piled on not just color but the spoils of a lifetime of collecting. The 1940s reproduction of a Louis XVI slipper chair is covered in cotton satin and a Directoire armchair wears a moiré-and-velvet stripe. Billowy curtains are of crunchy silk taffeta.*







By Christopher Petkanas
Photography
by Erica Lennard
Produced by
Carolyn Englefield

**It took exactly twenty years** of feeling his way in seven different apartments scattered all over Paris, but Roberto Bergero thinks he finally got it right. His Rx: color.

This time around, the challenge was a series of small, low, but far from charmless rooms in an early-19th-century corner flat in the third arrondissement, just down the street from the brick arcades of the Place des Vosges. Bergero had wanted an 18th-century address, something grand with soaring ceilings and parquet de Versailles floors. But two years ago a younger, more modest apartment seduced him, "even if it was dark and dingy, with kraft paper on the walls, if you can believe it."

"This is the opposite of what I was looking for, but what can I say?—I was smitten," remembers Bergero, an Argentine and a designer of fancifully surreal lamps, amphorae, and candelabra which are frequently inspired by nature. Sold at Lieux in Paris and Takashimaya in New York, Roberto Bergero's designs are often handmade by him in the corner of his apartment, which functions as

*The sitting-room corner of the space that the designer also uses as an atelier (both views) contains a Directoire daybed with neoclassical trim lavished with silk taffeta hangings lined by an Indian sari. Forties tripod table is German. Roberto Bergero applied copper leaf on and around the mantelpiece, then roughly scraped it. On the mantel are a 19th-century black plaster bust, a framed portrait Bergero did based on a work by Braque, and a sconce of his own design.*

*"To me, the smaller a room, the more it needs to be saturated with color. Color heats up squeezed spaces and renders them intimate"*

***The atelier end of the room shown opposite is where Roberto Bergero (right) is working on a pair of plaster candelabra. His own low, lacquered screen, topped with African heads carved in ivory (below), stands behind a forties sycamore desk painted black. Caned armchair is a 19th-century copy of a Louis XV original.***

an atelier as well as a secondary salon.

"Growing up in Córdoba," he says, "I became accustomed to living in big houses with lots of rooms. While this place is not big, it does have an enfilade of five rooms that wrap around the building. And that's not counting the entrance hall, which also serves as my impromptu dining room. So I have the freedom and luxury of moving from one space to another."

Space is the shaper of Bergero's color philosophy. "People think that by painting a room white you automatically lighten it, but unless you're lucky enough to be dealing with big volumes it has the opposite effect. To me, the smaller the room, the more it needs to be saturated with color. Color heats up squeezed spaces and renders them intimate. The





*"Whereas Louis XV and XVI styles can seem heavy and overwrought, neoclassical design has a lightness and airiness that I find irresistible"*



other problem with white rooms is that whatever you put in them stands out, so everything has got to be of the best quality. But with color as a distraction, you can squeak by with less."

If Bergero never met a color he didn't like, it is also true that he has done his homework, researching Directoire documents like wallpaper and paintings of domestic scenes for clues to his apartment's original look. As a result, some of his color choices are historically correct, including the papal purple on a lean upholstered daybed in the mixed-use room, the fat vanilla-and-lilac stripes of the room itself, and the almond green of accessories like lamp shades and screens. Other choices are strictly whimsical or fashionable: Raspberry is the background for a giant realistic tulip Bergero painted

***Rather than consecrate a room to dining, Roberto Bergero prefers to set up a table in the entrance hall (both views) when he entertains. Topped by a forties marble-and-bronze urn adorned with gold stars, the niche's heating stove is a plaster fake created by the designer. Tumbler and china by Christian Lacroix for Christofle; Bergero is responsible for display at that company's Paris boutique.***



*In the corner room that the designer calls the veranda (both views), Louis XVI chairs surround an Ikea pedestal table based on an 18th-century Gustavian classic. A window was blocked up to accommodate a cupboard. Giddy whorls, giddy colors jazz up a sisal carpet painted by Roberto Bergero, who also designed the plaster faux-coral sconce.*

FOR MORE DETAILS, SEE RESOURCE INFORMATION.

directly on the sisal mat that hangs behind his bed. In the main salon, a coat of gray paint over formerly pink walls creates an iridescent blue.

It is not only the scintillating palette of the Directoire that Bergero has borrowed; he finds relevance in the period's furniture and objects, too. "The purity of the very late 18th century and very early 19th century lend themselves to modern life," he says. "Whereas the Louis XV and Louis XIV styles can seem heavy and overwrought, neoclassical design has a lightness and airiness that I find irresistible. And with just a few pieces you can create a charming, elegant atmosphere."

Bergero's cosseting, richly layered interiors are largely filled out with complementary furnishings from the 1940s, whose designers helped themselves to the neoclassical forms and motifs of the Directoire, as in, for example, the metal tripod table in front of the daybed. "Both eras represented in my apartment favored simple lines, so a kind of dialogue has been established," says Bergero. "And color keeps the whole thing moving."





*Roberto Bergero hung a sisal mat on which he painted a huge tulip for what could take the prize for most unconventional headboard (right). Eighteenth-century linen-and-cotton mattress ticking from Sweden is the bedcover, simple hangings are of cotton voile, and curtains are made of chintz strips. Above: Hurricane lamp bases are Russian. Black-painted 19th-century chair is based on a model from antiquity.*

# THE WELL-BRED HOUSE

*Two young sophisticates fill a quirky Victorian house in Louisville with fine 20th-century furnishings plus a few heirlooms; cool colors plus a wild note or two*

By Mimi Read  Photography by Scott Frances  Produced by Elizabeth Mayhew

**his is a serious and grand house**—a holdout from a neighrhood's more prosperous past. Its stately brethren in one of uisville, Kentucky's few old and urban districts have been opped up or demolished and replaced by shoebox apartment ildings. This 1871 neo-Gothic Victorian, three stories of red ck covered in peeling gray paint, has towering ceilings and riously elongated vertical proportions that lend an Alice Wonderland air. Walk rough the huge front door d you'll believe that you've unk considerably.

The couple who live re are young, intellectual, gaging, and stylish. He is m New Orleans and is stinctively drawn to dised architecture, old French niture, and art photogray. She is from Louisville. ought up on an elaborately storal, Englishy estate, e has reacted by favoring tty, modern furniture, abact art, and a neighborod spiced with grit, noise, d daredevil skateboarders.

The couple decided to tle in Louisville soon after eir wedding and discovered e beautiful house lingering tlessly on the real estate rket. It dawned on them at they might need a decorator to overhaul a couple of bathms and perhaps devise a paint schedule. They certainly re not planning on a thoroughgoing decorating adventure.

A friend recommended Louisville native Todd Klein. ein was a little wet behind the ears, to say the least. He was and had worked on exactly one showhouse, one bank bby, and one modest two-room apartment for himself. But e friend declared Klein to be the most talented person in wn. Maneuvering on instinct, the couple hired him.



"It was a big deal for me," says Klein, now 29 and a rising star at Parish-Hadley in New York. The project grew into a full-scale overhaul. Klein edited and arranged the couple's furniture and also designed a few pieces. He filled the rooms with cut velvets and other sumptuous, subtle textures, talking the clients into persimmon silk curtains with flamelike cutouts for the otherwise chaste dining room and wall-to-wall carpet as soft as a terrycloth bathrobe for their bedroom.

Inexperience did not faze Klein. When he couldn't find wallpaper for the entrance hall that the clients liked, he designed his own —a two-tone checkerboard pattern based on a room of cool parchment squares that French decorator Jean-Michel Frank created in the 1930s. Klein also came up with a color palette that is revolutionary by Louisville standards. The front rooms and master bedroom are painted crisp, cool colors like cedar, taupe, and pale yellow; these rooms are filled with cerebral compositions of furniture and art that look far more Paris or Manhattan than Louisville.

And at the back of the house, Klein created a circus of giddy, accessible color. The kitchen's vivid orange walls hit the retina like a cherry bomb. Crazy blue-green cabinets keep everyone, including the couple's four-year-old son, in childish good cheer. Separate pantries have bright yellow or orange walls. "It's a much more natural combination of colors than people realize. It's like a stand of day lilies. People say you never see these colors together. I say you do! All summer, by the side of the road," says the man of the house.

*In the living room (opposite), all is spare and sculptural and edited down. A 1940s aluminum-frame chair by Warren McArthur from Stuart Parr is covered in gray wool cloth. Gold Fortuny pillows add a touch of frivolity to the blue velvet sofa by decorator Todd Klein, who also designed the round ottoman in camel cut velvet and the tone-on-tone checkerboard wallpaper in the entry. In an upstairs hallway (above) stands the husband's grandparents' 19th-century rent table (drawers were for payments).*





*With thirteen-foot ceilings and windows nearly as high, the living room is a feast of oversize proportions. The furniture is comfortable, yet caters to the owners' love of visual stimulation. The pair of bucketlike blue chairs feel like gloves to sit in; they are 1940s French pieces by designer Jean Royère. In front of the Fortuny-draped table, an aluminum Warren McArthur chair is a witty rendition of an 18th-century French bergère.*

*Living tall, clockwise from below left: The improbably high doorway makes everyone feel like a toddler. Pillows made from Moroccan-inspired fabric by Osborne & Little line a breakfast room banquette. A 1930s French Art Deco chair is poised below a surreal Clarence John Laughlin photograph from the husband's extensive collection. Dining room ledge displays an ever-changing exhibit of photographs by artists ranging from Walker Evans to William Eggleston.*



*A bed by New Orleans designer Mario Villa dominates the guest room (opposite). The cobalt blue of the ceiling, taken from a border of Ann Rookwood tiles surrounding the fireplace (not seen), was chosen by the decorator to "bring the ceiling down." Todd Klein designed the soft draperies with wavelike blue cutouts on the arched windows. The armchair is covered in a Nobilis print called Les Oceanides, depicting Neptune and all the water nymphs.*



*The master bedroom's furniture is sinuous, quiet, and low, causing the high ceilings to seem even higher. The Art Deco bed, of amboyna wood inlaid with ivory, was part of the wife's collection. A Lesley Dill photograph above the bed appropriates couplets from an Emily Dickinson poem: "Your thoughts don't have words every day/They come a single time, like signal esoteric sips." The 1930s French loveseat and chair set came from the wife's aunt and uncle. Opposite: A wan old mirror framed in quaint rose molding covered with chipped gilt makes the husband, a New Orleanian, feel at home.*

FOR MORE DETAILS, SEE RESALER INFORMATION







# OTENT PARADOX

## ccumbing to the mix of grand spaces and umbling surfaces in New Orleans

MIMI READ
OTOGRAPHY BY LAURA RESEN
ODUCED BY DARA CAPONIGRO

**ontradictory spirit** suffuses many of the old buildings in the ch Quarter of New Orleans—an air both louche and majes- with grandiose ceiling medallions presiding over disintegrat- plaster walls. It is this heady cocktail of decadence and ance that stirs the human heart, inspiring people to act out r fantasies.

Angèle Parlange could not resist such a pull. When the Orleans–based furniture and accessories designer stumbled ss a small, affordable French Quarter apartment with a ked black marble mantelpiece and a sagging but glorious ught-iron balcony, she signed the lease.

"Done deal," smiles Parlange, 36, her eyebrows raised in riment. "I mean you can hear the carriages pass. It's around block from St. Louis Cathedral. And the light is so beautiful." d not matter to her that she already has quite a nice house on tely block in the Uptown section of the city. This new place to be her pied-à-terre, a place to host impossibly ethereal din- parties and a never-ending stream of houseguests.

In one concerted flurry of effort, in a single mood of mad- indulgence, Parlange set about decorating the place. She used ndful of bamboo, tole, and mirrored pieces picked up at the s flea market, mixing them with an antique *canapé*, a *lit de se*, and assorted chairs found in dusty New Orleans shops.

Fabric, imaginatively designed and deftly used, is her char- ristically florid and arresting signature. She re-covered nearly ything in silks, Ultrasuedes, and velvets, some silk-screened ppliquéd, thereby injecting new life into each piece and mar- g it into the vaporous color scheme: celadon, aqua, watery n, silver, and wisteria.

"When you do everything at once, colors really come ther," Parlange says.

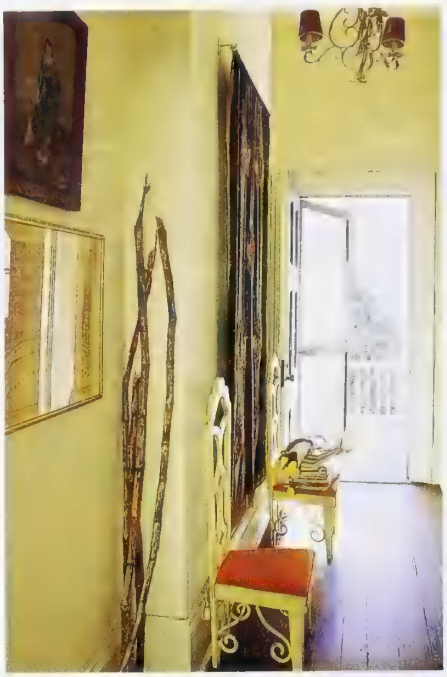
The elaborate centerpiece of the apartment is a small, msically shaped tent that veils the dining table with insub- tial metallic drapery panels, which swoop and glint like a onfly's wings. Its function? Pure romance and quixotic charm, ourse. Parlange designed it. The peaked roof is a patchwork of screened chiffon strips edged with scallops; billowing, sheer nza curtains can be drawn for added intimacy.

"It's fairyland," Parlange says of the apartment. "On week- s, if there's nobody already staying here, I pack my little suit- and come down. It's like being on vacation."





***èle Parlange binged on beautiful fabrics in the living a (opposite). Above right: Around an heirloom ng table, old Swedish chairs nestle inside a cloudlike . Below right: Reproduction ecclesiastical candlesticks k a 1940s mirrored bar from the Paris flea market.***









*Two painted chairs found at the Paris flea market (top left) are probably old theater props; Angèle Parlange upholstered their seats in tangerine wide-wale corduroy with fuchsia piping. Top center: In the bathroom she silver-leafed walls and skirted a Victorian sink with her own fabric, a print showing European monuments. Top right: Parlange arranges ranunculus for a luncheon on the balcony. Above: The designer created her own bed, curtaining it with rust and gold chiffon in her Concubare print, inspired by old New Orleans ironwork. Opposite: The balcony table celebrates civility and frivolity. Parlange has been known to hang chandeliers from anywhere, so her outdoor tole and crystal chandelier is thoroughly in character. French bistro chairs flank a table set with her grandmother's apple green-banded china.*

FOR MORE DETAILS, SEE READER INFORMATION





# JUNGLE FEVER

*Not many people gardening in Zone Five would set out a thousand tender tropicals each year, but for one New York plantsman cannas, bananas, elephant's-ears, and cirrus have become a consuming passion*

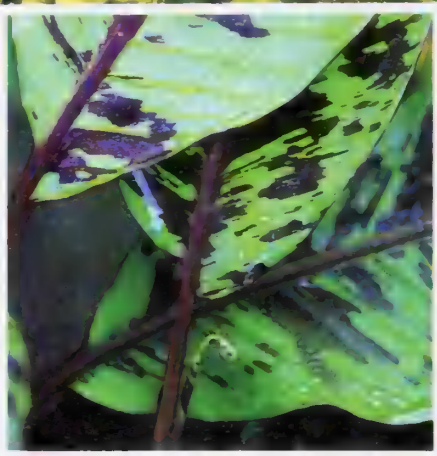
By Pete Dunne  Photographs by Richard Frisbie

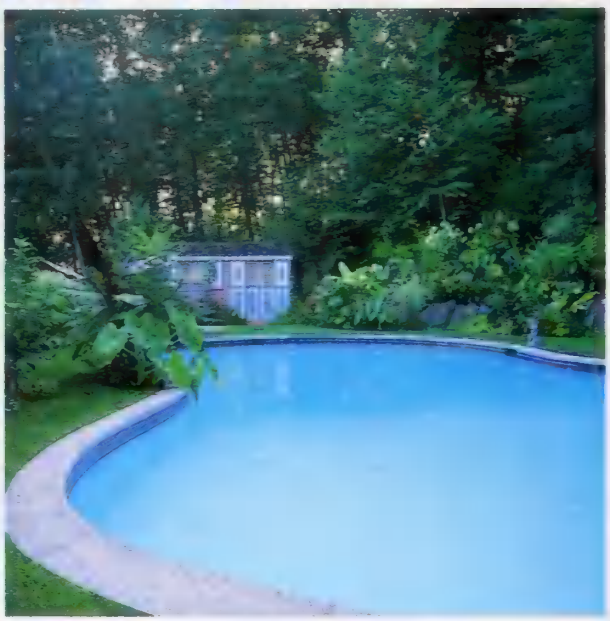


*In David and Susan Rubin's pool garden, tropical plants create a Caribbean atmosphere. Opposite: Garden designer Hitch Lyman introduced flashes of scarlet like* Tithonia rotundifolia *'Torch.'*









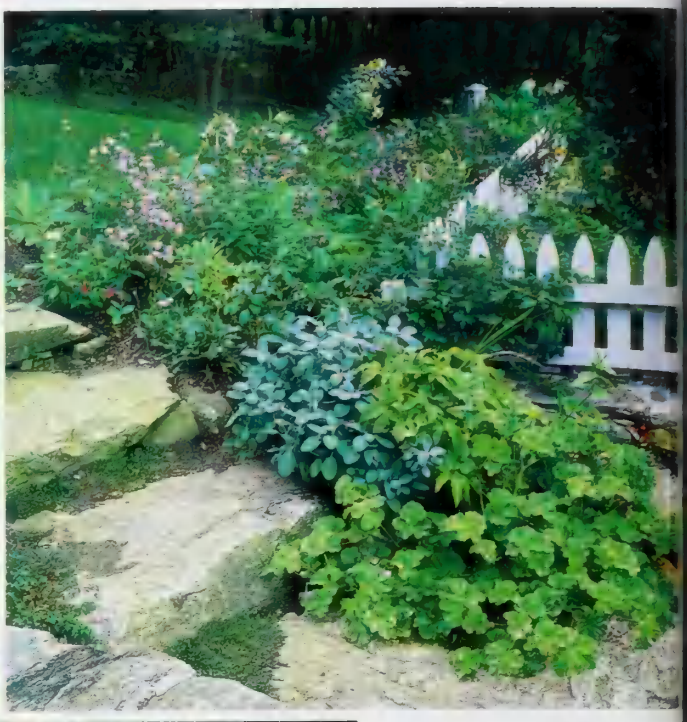
The heart of David and Susan Rubin's garden, an hour north of Manhattan, is a tropical fantasy conjured up by garden designer Hitch Lyman with a twinkle in his eye. Three years ago he was called in to come to grips with the Rubins' unlovely kidney-shaped, turquoise-tinted pool. "What are we going to do with this?" David Rubin wanted to know. "Other than take it out?" Lyman asked, his heart sinking. Then Rubin suggested replacing the pool's surrounding white concrete with grass. "All right," Lyman conceded. "We'll grass it in and—I've got it!—we'll turn the area into a Caribbean paradise.

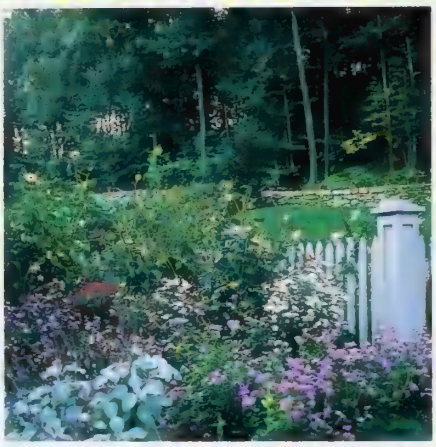
"Susan had a wonderful book on Caribbean style, full of brilliant buildings," Lyman continues. "We lifted an idea for the existing pool house, added louvered shutters, and painted it up in bright colors." Next, Lyman and David Rubin tackled the steep hillside—the pool area's grandstand—where low, sprawling junipers braced the slope against erosion. The goal was to disguise those junipers with a lush landscape of tender tropicals. "I like the opportunity to use a lot of stuff that we don't often get to play with in the north," says Lyman. Since the garden is a fantasy, there were no holds barred." But first Rubin and Lyman planted hardy shrubs and trees that just look tropical. Cut-leaf sumac, Empress tree, ailanthus ("Pollarded, of course," says Lyman), aralia, and elderberry all have bold, luxuriant leaves. Then they put in the real thing—bananas, cannas, and elephant's-ears. Chartreuse helichrysum and white lamium were woven through the larger plantings. "I wanted lime green and white as the dominant colors,

*Giant heart-shaped leaves of elephant's-ears (*Colocasia esculenta*) spill over the edge of David and Susan Rubin's pool (near left), establishing a tropical theme. Clockwise from far left: Red-streaked banana (*banana Musa acuminata*) gives a jungly feeling to the garden. Ferny-leafed sumac (*Rhus typhinia *'Laciniata'*), native to the northeast, looks tropical when combined with bananas and hardy* Miscanthus sinesis. *A colorful contrast: pinkish foliage of* Breynia nivosa *with coleus 'Penny.' Opposite: Junipers on the hillside are now merely footholds for exotic plants. "The nice thing about gardening on a slope," says Hitch Lyman, "is that you compose in two dimensions rather than three."*











*The exotic garden behind David and Susan Rubin's house comes as a surprise after their traditional cottage gardens. Opposite, top right and far left: Coneflower, black-eyed Susan, and calamintha bloom along the path to the pool.* Salvia officinalis *and* Pelargonium tomentosum *'Atomic Snowflake' tumble over stone steps leading up to a woodland.* Plectranthus argentatus, Boltonia asteroides, *and sunflower 'Italian White' against a picket fence. Top left: Looking down from the steep hillside above the pool through canna 'Red Wyoming' and verbascum. Near left:* Miscanthus sinensis, Tithonia rotundifolia *'Torch', and coleus 'Flirtin' Skirts' at the pool's edge.*

with black foliage and hot flashes of red and orange," Lyman explains. "Now David has introduced burgundy and pink."

The garden that started as Lyman's inspiration has become a wholehearted collaboration between the two men. "Hitch is a great teacher," says Rubin, who is an eager student. He reads the piles of books Lyman lends him, befriends the canna expert, haunts nurseries, and now grows most of the exotic flora himself from seed. For the last two winters, Rubin has rented space in a local greenhouse, where he holds over cuttings and raises seedlings of tender plants. He grows every sort of ruffled, crimped, and intriguingly colored coleus to tuck into the garden, as well as more than 200 sorts of cannas and elephant's-ears.

In spring, after the threat of frost has passed, the two men plant out the seedlings. Plastic pots litter the grass lawn that laps the pool's edges, as more than 1,000 plants are inserted into the steeply canted landscape. "In a sense what we're doing is carpetbedding up and down rather than front to back," Lyman notes. And if you happen to be lolling by the pool on a sultry August afternoon and glance up and around at the scarlet cannas and green-fingered castor beans, rustling grasses, and shimmery banyans, you feel you're adrift in an island paradise.

"What do you want to do, sit by a pool and be serious?" Lyman asks, eyebrows raised. He and Rubin consider the garden a lark—created with imagination, artistry, and laughter. "One hopes that when visitors enter, they at least can give us a smile."



# STARTING YOUNG

*A child's room is a small world: a home base for travel dreams, whether book- or computer-generated or completely imaginary; a perfect parlor in which to host playmates; a sanctuary to retreat to when the comfort of teddy bears is needed. But what does a child's room do aesthetically? Should the good design practiced in the rest of the house stop at the nursery door? Of course not.*

*Here House Beautiful visits spaces (many belonging to designers' own kids) as varied as children themselves, and the stylistic equal of any room in the house. You won't find a single Disney theme or Little Bo-Peep wallpaper border. Whether a quietly romantic bower for a modern-day princess or the hip, color-splashed hangout of a strong-minded five-year-old, these spaces do not condescend. But they do leave room for change and they address practical concerns: how to store the toys and treasures, how to place clothes in reach but in order, how to encourage children to pick up after themselves. We also spotlight a fresh array of furnishings and accessories that offer sophisticated design from birth.*

By Jill Kirchner  Photography by Elizabeth Zeschin  Produced by Dara Caponigro and Frouwkje Gilkey





"I started collecting soft, old-looking teddy bears and decorating her room even before she arrived," says Gretchen Mann of her 3-year-old daughter, **Molly** (pictured with their English bulldog, Churchill, left). "I hate baby pinks and blues. I wanted this space to be all beige and white to fit in with the rest of our house, which is entirely neutral with not a touch of color." The white captain's bed has drawers tucked beneath the mattress; old ottage bureaus are painted pale vanilla; the carpet is an industrial eige-and-white check that can take a lot of playtime abuse. A child-ze coat tree was a lucky find that now holds Molly's overalls. The deer-ead hat racks are a particularly unexpected, unbabylike touch: "We ave 75 animals in the barn, and a hunt room filled with old stuffed eads we've collected, so these things do not upset her," says Mann. lack-and-white art—duck etchings from Molly's grandfather, cartoons rawn by Dom DeLuise (a family friend), Chinese calligraphy that says 'll always love you," and a quirky assemblage of mirrors enliven the alls. For the moment Molly rarely sleeps in this room, preferring to uddle up with her parents, but it serves as a wonderful dressing and ay room until she moves back in.










"The baskets saved my life," sa
Dara Caponigro, House Beaut
ful's decorating director and th
mother of **Sofia,** age five. "Th
helped me organize her thing
and they make it easier for Sof
to find and put them away
well." Queued up along modul
aluminum shelves, deep Adiron
dack baskets hold Lincoln Logs, dress-up clothes, hamst
food, and all the odds and ends that clutter children's lives.
didn't want anything predictably kidlike for Sofia's room
says Caponigro. She slipcovered ornately carved beds she ha
grown tired of in simple canvas and edged curtains of the sam
canvas in a border of natural linen. A desk from Skools can l
cleverly raised as Sofia, already computer-savvy, grows. Pe
sonal mementos—many of them Dara's as a child—form
whimsical frieze suspended from the room's picture rail. Lik
the baskets, "It helped get things out of the way, and felt mo
personal than the typical wallpaper border," she says. Shelve
Zero, U.S. Baskets of New England ash, Basketville. Ap
pliquéd quilt and bed linens, Garnet Hill. Lamps, Artemid
Curtain and slipcover fabric, Calico Corners.









*reat design from a child's-eye view, clockwise from top left: utter settee-bed from Maine Cottage; floral quilt and am, The Exclusive Oilily; pink floral pillowcase, The Land Nod. An old-fashioned Moses basket from Heart of Vermont d new wave changing table from hiccup by Christopher oss. A new slant on the high chair, handcrafted from apfrog. Silver baby cups and spoons with heirloom appeal. n assortment of colorful pillowcases, see Reader Information r details. Pale striped and starred wallpapers (above) from ffany for Whittaker & Woods, and Laura Ashley.*













"This room is very muc
**Sarah Jane's** world," sa
her mother, Wende Cohe
"The rest of our house is ne
tral, but strong color seemed
suit her personality." The sta
ing point for the room was a
updated version of a canop
bed Cohen found at Habitat
London. She chose Designe
Guild bed linens because th
patterns "don't really match, but go together"—perfect for
five-year-old who makes a point of *not* matching when sh
dresses (and the duvet helps her make her own bed). Th
room is a refreshing combination of funky modern and fl
market pieces along with antiques culled from Cohen's stor
Bungalow, in Westport, Connecticut. Cohen painted th
Victorian bamboo chest and side tables with cheerfully irre
erent cabana stripes and hung a French mirror framed i
giant rulers at Sarah Jane's height. Cohen's first color choi
for the walls, lime green, looked somehow sinister, so sh
changed it to "Sony Walkman yellow." Sarah Jane's favori
piece is the oversize clock, which she wanted to be able
see when she woke up, even though she can't tell time yet-
a future Type A in the making. Crate & Barrel scallop-sha
table lamps. Pottery Barn velvet pillows.



A teenager's room presents a set of challenges different from a young child's. "I wanted to create a space that had flexibility and timelessness so that elements could be changed without redoing the room," says Vicente Wolf, who has designed fifteen-year-old **Jeffrey's** room several times over the course of his growing up. "Now he has baseball caps on his bulletin board; next year it might be college memorabilia." Wolf built in versatility with a concealed trundle bed on wheels and an upholstered headboard that spans the width of the room, so it can function for two twin beds, a king, or a single bed placed parallel to it. He streamlined storage with a continuous counter and shelves that serve as a computer desk in one stretch, a bedside table/stereo cabinet in another, as well as a TV perch. "The bold blue and black color scheme is very different from the rest of the apartment, which is celadon and cream," Wolf points out, "because I wanted Jeffrey to have the sense of being an individual within the family. This is his domain." Simple classic furnishings—a webbed chair designed by Wolf for Niedermaier, a bronze cube table—"allow room for his point of view." Canvas striped fabric, Donghia. Anichini bed linens.

FOR MORE DETAILS, SEE RESOURCE INFORMATION



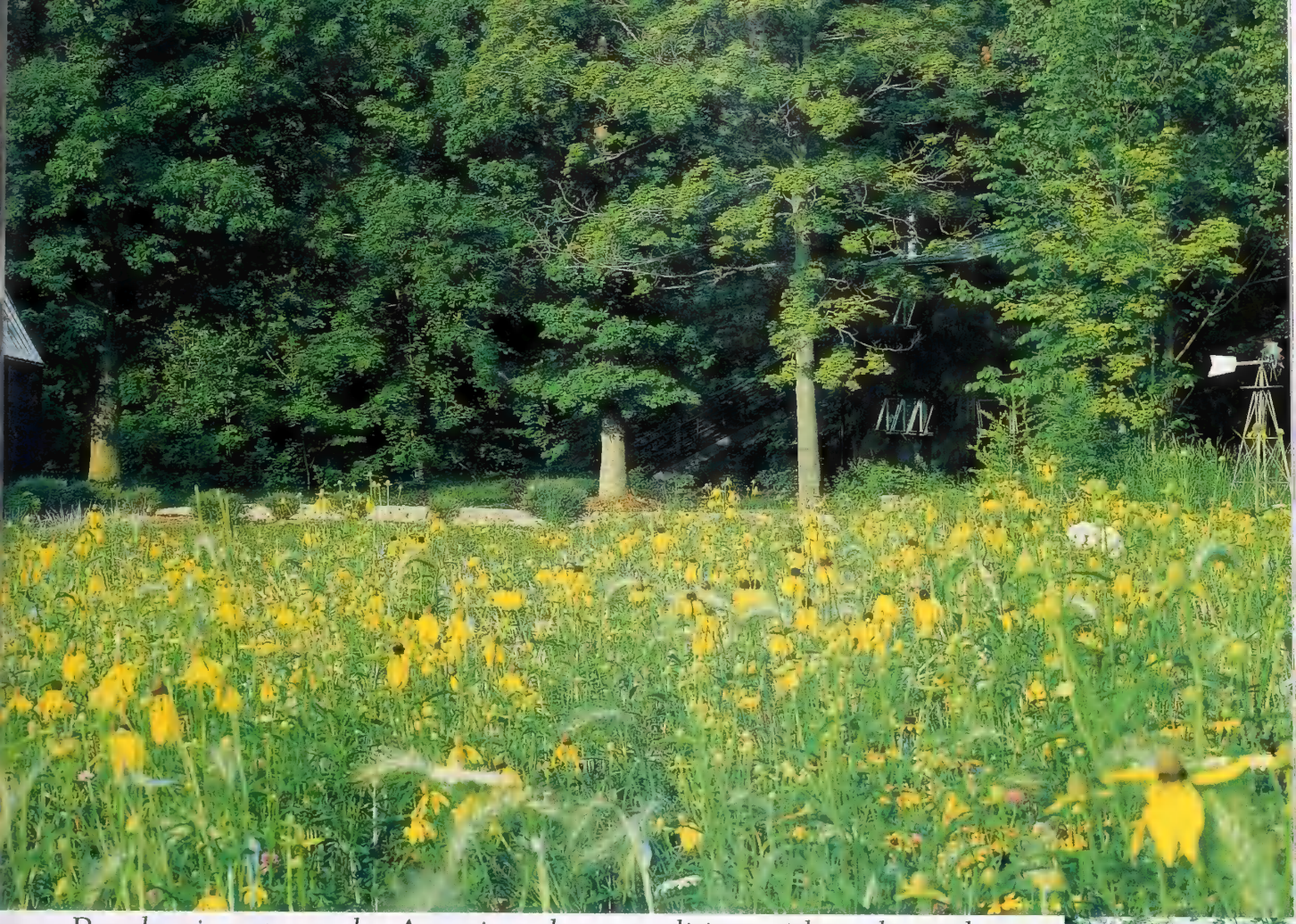



# THE LOGIC OF THE LANDSCAPE

*On the edge of a midwestern wildflower meadow, a vacation house by arch*



*Framed by a majestic pair of shade trees, the view into the central field of this getaway compound in a Lake Michigan resort community is flanked by the main house at right and artist's studio/guesthouse at left. Top: Seen against a curtain of trees and a carpet of wildflowers, the galvanized metal roof of the main house glints in the summer sunlight.*



*ence Booth reinterprets the American barn tradition with sculptural vigor*



By Martin Filler  Photography by Timothy Hursley  Produced by Susan Zevo

**Having a wonderful piece of land** to build on and knowing how to make the most of it are two very different things. In choosing their friend Chicago-based architect Laurence Booth to design a vacation house for them in a Lake Michigan resort community, a couple—she's an artist, he's a physical and massage therapist—insured that their rural site would be handled with the utmost respect for its quiet but considerable natural beauty. Booth's architectural style is far from retiring, yet here is a perfect demonstration of how a structure can retain a full measure of design excitement while deferring to the logic of the landscape. By positioning the one-bedroom, cedar-sided main house and the adjacent artist's studio/guesthouse at one corner of the thirty-acre property, the architect gave his simple but dramatically angled forms the aspect of sculptures in a park. Approaching the building on a tree-lined driveway along the edge of the lot, visitors can appreciate what a large spread this is. Almost Japanese in its subtlety, Booth's siting shows how important placement is in the art of architecture.

The intentionally shacklike vocabulary of rough-hewn materials belies the sophistication of the intriguingly distorted forms. The acute angles of rooflines, ceilings, and floor plans convey a dynamic sense of space that propels the eye to the high ceilings and outward to the surrounding groves of shade trees and the meadow restored with native grasses and forbs. To celebrate their revival of the original prairie, the artist-owner recently created an offbeat artwork in her country studio that incorporates indigenous insects, stuffed and mounted. Although the past is never directly recalled in this thoroughly contemporary scheme, it nevertheless stands solidly in the great American tradition of building on the edge of the frontier.

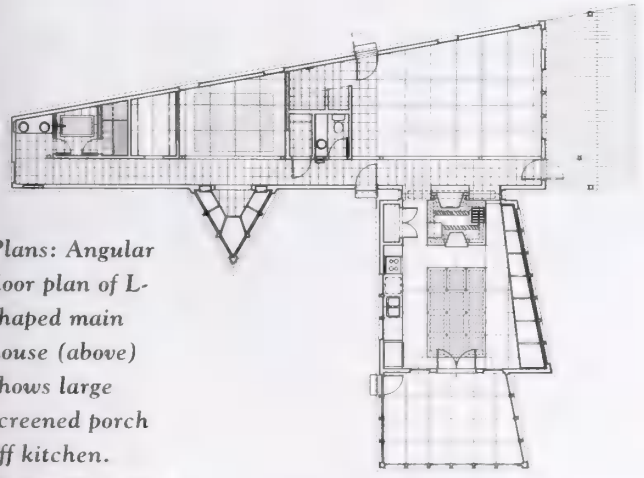


*The double-height window of the living room (both views above) is a witty restatement of the six-over-six paned sash windows of the Federal period. The utilitarian building products chosen for use indoors and out—including the metal shared by the roof and the fireplace surround, stained wood posts and beams, board-and-batten siding and concrete floors—promote the ease the owners were after. "We nicknamed this the 'It Can Take It House' because it's so low-maintenance," says Laurence Booth.*

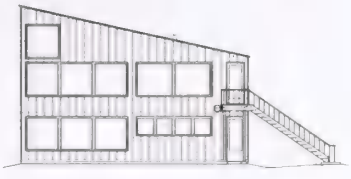




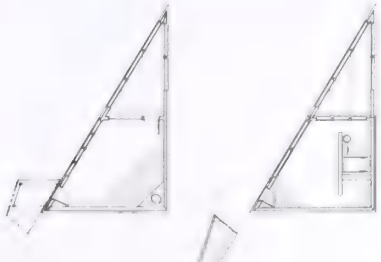








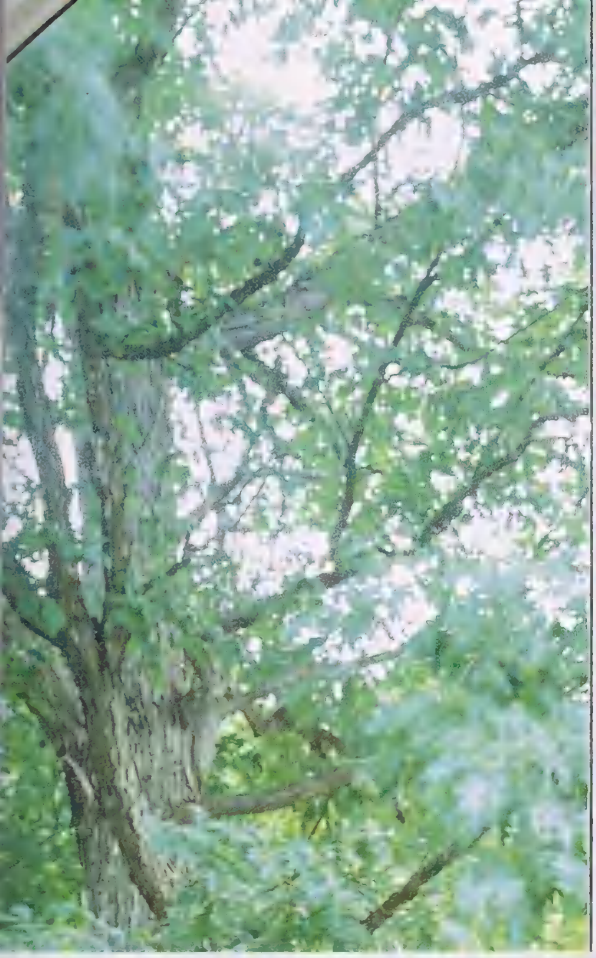




Plans: Angular floor plan of L-shaped main house (above) shows large screened porch off kitchen. Right: Elevation of studio. Plan of studio with screened porch in point. Clockwise from top left: Corridor through center of main house. Kitchen. Bay-window seat. View into kitchen-dining room from porch. Artist's studio.



*The master bedroom, opening to the corridor spine of the main house, faces the triangular bay-window seat, the perfect place to curl up with a book. Amish quilts from Judith and James Milne, New York. Sheets by Wamsutta. Opposite: Tall window near master bath frames a verdant picture of surrounding trees.*









# CHARM BY THE YARD

*With selected goodies from h*



*In the living room, whites are peppered with hot patterned textiles. Toy chest used as a coffee table was the owner's as a child.*

*urnishings store and a truckload of other people's castoffs, Judy Auchincloss does a country house*



*Top: Ho-hum brick mantel profited from the white paint treatment. Tennis court painting by Jeanne Duval.*
*Above: The sunroom has old-fashioned dark green roller shades.*

By Carol Prisant
Photographed by Alec Hemer
Produced by Dara Caponigro

**This could have been** one more run-of-the-Hamptons country house for Manhattan designer Todd Black. He could easily have followed the usual carefree-comfortable formula, except that his client and collaborator Judy Auchincloss is co-owner of Ad Hoc Softwares in New York's SoHo. Black had his client's personal candy store to run amok in—a place that offers zingy Alvar Aalto vases, Noguchi lamps, screaming chartreuse pillows—and so her Bridgehampton, New York, compound is charmingly unpredictable.

Auchincloss has a rare and admirable quality: She takes advice. "It isn't easy for me to make decisions by myself," she admits. So she gets help, not just from Black, but from lots of weekend guests, who might rearrange the furniture at night, then hit the local yard sales first thing in the morning. She even took a friend's suggestion to do each of the dining room chairs in a different color. They weren't a set anyway, having been picked up piecemeal.



Auchincloss had planned to strip and refinish all the grimy woodwork, but when it took forever just to do the sunroom, she settled for white paint. Vintage chairs and sofas from her great-aunt's barn and local attics ("She's a yard-sale-aholic," Black laughs) wear white cotton duck. A peachier white—capricious in changing light—coats living room walls, and all these diffident pales are spiked by the several juicy reds, rusts, and golds of striped, checked, and plaid fabrics and throws. Throughout the house, bits of art and treasured accessories look carefully purchased, although many were hastily acquired. But remember, "ad hoc" is Latin for improvisational.






*On rainy weekends, Judy Auchincloss (above) enjoys a cozy study (below right) hung with the sign from her first Manhattan shop and a painting of Tuscany from a friend's defunct restaurant. Above right: Each dining room chair is a strong hue, and the old table wears a coat of milk paint plus wax. Opposite, clockwise from top left: Under the eaves, a snug bedroom that is reached by ladder is cooled by a vintage fan. One of the compound's many alfresco dining nooks. The guest quarters' living room sports rattan and bright ticking; framing timbers double as display space.*

















*primitive daybed wears luxurious cashmere throw a bedroom with lace ılances, an Arts and Crafts ool, a Noguchi-style floor mp. Opposite, clockwise from ove left: Three yellow metal airs and a slatted park nch—flea-finds all—circle table wearing an Ad Hoc ftwares tablecloth. Beside a ntage gazebo with candlelit andelier, a huge Spanish l container. A bathroom ins grandeur from high indows, a French café reen; Scandinavian floor vering is made of paper. oguchi lamp stands on a ainless-steel bedside table ught in someone's backyard.*

MORE DETAILS SEE READER INFORMATION



# PRESERVATION IS THE NAME OF THE GAME

*At England's Combermere Abbey, the owner conserves both the ancient buildings and the fruits of its orchards*

By Jane Ellis
Photography by Elizabeth Zeschin





**"If you haven't made jam before,** don't make too much—you'll have more control over the process," says Sarah Callander Beckett as she heaves a huge preserving pan of boiling fruit off the stove. She, on the other hand, is now an expert. Peeling apples, straining fruit, and filling jars with jewel-bright jellies is one of her new pleasures.

Six years ago Beckett inherited Combermere Abbey in England's Shropshire county and exchanged life as a publicity executive for the fashion and home furnishing industries for that of a landowner. With her husband, Peter, she is restoring the buildings, follies,





*Opposite, clockwise from far left: Founded in 1133, Combermere Abbey was given a Gothic Revival facade seven centuries later. Wellington, one of the eleven guest cottages in the restored stable block, is named for the Duke of Wellington, who stayed at Combermere in 1820. The clock in the 19th-century tower is still wound by hand. A garden trug holds a morning's pickings of red and black currants. Sealed jelly jars are ready for labeling. This page: Glistening jams and jellies (above) are served with country breads, farm butter, and local cheeses. Left: A wheelbarrow full of crab apples will be turned into amber jelly.*









*Clockwise from above: Hearty English fare cooked in Combermere Abbey's kitchens: fisherman's pie, cod in a cheese bechamel with a golden potato topping, and boozy beef, which takes its name from the liberal dash of Guinness stout that ensures the stew is tender and moist. Pheasant casserole is enhanced by dried apricots and red currant jelly. Fruit is strained through a muslin sieve. A bumper crop of tomatoes yields a spicy soup that can be served hot or chilled. Ready for a jam session.*

and gardens of this vast estate set in gently rolling parkland on the Welsh border. They have rescued the crumbling stable block and turned it into sophisticated cottages furnished with fabrics, linens, and accessories from Ralph Lauren and British designers Nina Campbell and Jane Churchill, which they rent for a minimum of three nights. Beckett offers visitors a culinary bonus: Homemade fisherman's pie, boozy beef (gravy by Guinness), pheasant casserole, and other English classics are frozen in handy packages for guests to defrost and heat up in their cottage kitchens. And every year when the apples, pears, currants, plums, rhubarb, and berries are harvested from her orchards and kitchen garden, she dives into an intensive two weeks of preserving. Her family and friends devour the jams and jellies, and lucky guests may buy a jar or two to tuck into suitcases bound for home.

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THE FRANKLIN MINT

# *Ralph and Terry Kovel tell you where it's from and what it's worth*



1



2



3



4



5

***1. I bought this chair at a sale in Pittsburgh. It has a label "Made in Italy" and is also marked with a cipher of the letters VPNT.***

***I.G.S., Pittsburgh, PA***

You own a bentwood chair, made from wood that is steamed to render it pliable, then bent into sinuous shapes. The most famous examples were designed by Michael Thonet of Vienna beginning in the 1830s. Your chair, probably manufactured in the 1950s, combines several styles, with arms influenced by Art Nouveau and legs taken from early-19th-century furniture. It might sell for $350.

***2. My oak chair has a leather seat. The back is marked with a horseshoelike drawing and the name Stickley.***

***R.A.H., Okeechobee, FL***

Gustav Stickley founded his own furniture company in Eastwood, New York, in 1898. He was best known for Mission chairs like this one, created with straight thick pieces of wood. His seats were often leather. The mark is a picture of a joiner's compass and inside are the words "Als ik Kan," which means "As I Can." Stickley borrowed the mark from William Morris, a great influence. Morris had found it on paintings by Jan Van Eyk, who painted it on his canvas when he finished a work, meaning "I've done my best." Your chair was probably offered in the 1910 Stickley Craftsman catalog for $6.50. Today it is valued at $700.

***3. Can you tell me about this chair?***

***P.P., Texarkana, TX***

You have an American-made Gothic-style chair from the 1850s. Inspired by medieval cathedrals of Europe, chairs like these had high backs resembling Gothic arches. Prices for a piece like yours, intended for a front hall, range from $1,500 to $2,500.

***4. My grandparents told me that this chair, brought to this country in the early 1900s, was handcarved in the Black Forest in Germany during the 17th century.***

***C.B., Santa Rosa, CA***

Unfortunately, family stories about antiques are often unreliable. The truth is your heirloom was designed in a popular Victorian style. The tapered leg with the extra round turning at the top, the openwork of the rectangular back, and the black finish with the incised and gilded decorations are all typical of an 1870s chair. Produced in either England or the United States, it sells for about $800.

***5. This chair came from my husband's grandmother's house in Pomfret, Vermont. Can you tell me anything about it?***

***E.P.H., Huntsdale, N***

You have a transitional piece. The stretcher with ball-shaped turnings and the Spanish feet are from the William and Mary period (1700–1720). The back, with a vase-shaped splat, dates from the reign of Queen Anne (1730–1750). A splat that doesn't touch the seat—a feature found on many New England chairs of the early 18th century—leads us to believe that your chair is from that period. The unusual apron increases its value—$1,000–$4,000—if in near original condition.

**To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For details, see "Rx Color," page 100, below.

**28 STYLE BEAT** *Page 28:* **1. Beauharnais tablecloth** in yellow, 51" sq., $95—Christofle (R), 680 Madison Ave., New York 10021; 212-308-9390. **2. Talma fabric** =4446 in topaz, 57¾"w.—Manuel Canovas (T); 212-752-9588. **3. Hummingbird & Trumpet Vine mirror**, hand-laid gold leaf 31"l. 41"h , $1,440—Carvers' Guild (R); for stores: 800-GILDING. **4. Bamboo serving pieces**, $50/set—Pottery Barn (R); 800-922-5507. **5. Tuscia's Roses by Nall**, 11" dinner plate, $75—Lalique North America (R); for stores: 800-993-2580. **6. Secretary** with display cabinet, 37"w. 20½"d., 41½"h., $2,200—Villeroy & Boch (R); for stores: 800-VILLEROY. **7. Painted commode** in pine, 39"l. 35"h. 24"d., $1,850—Equipo 7 Muebles (R), Bilbao, Spain; 011-3494-424-0248; fax: 011-3494-424-5745. **8. Rateau coffee table**, 22"w., 54"h., 18½"—Dessin Fournir (T); 785-434-2777. **9. Fluted Daisy vase**, 6"h., $250—Rose Tattoo (T); for stores: 305-293-1941.

*Page 33:* **1. Rivets fabric**, $185/yd.—Squigee (M), Glasgow, Scotland; 011-44-141-400-3151. **2. Silver Feet silk fabric**, approx. $93/yd.—Squigee, see above. **3. Roman sconce**, 29"d., $2,200—Maureen D. Fullam (M); 212-645-5054. **4. Violet Rustica Coll vases**, $112.50/10" large vase, $62.50/8½" small—Sasaki (M); for stores: 212-686-5080. **5. Clarendon Amethyst wineglasses**, 8"h., $129/pr.—Waterford (M); for stores: 800-677-7860. **6. Samode covered albums**, $120/lg. $75/sm.; notebooks, $10-527; **Barmer silver notebooks**, $16 by Malatesta & Co.—Pastec (R); 459 Broome St., New York 10013; 212-219-3922. **7. Railing rug**, 9'9" by 13'; $9,000—Odegard Inc. (R,T); for stores: 800-670-8836. **8. Khazard platinum dinnerware**, $350/5-pc. setting; **teacup; saucer**, $105—Lalique North America (I); for stores: 800-993-2580. **9. Curva lounge chair** , 25"w., 32"d., 30"h. $1,950—Salon Moderne (R,T), 281 Lafayette St., New York 10012; 212-219-3439.

*Page 36:* **1. Wall sconce**, Arthur sconce, 11"h.—Holly Hunt (T); 800-229-8559. **2. Pendant lamp**, Millertia collection, 30"h., $1,200—Cotule (M); 718-246-5206. **3. Floor lamp**, Stack lamp, parchment shade, 68"h., $750—Andrew Gary (M); 973-484-2500. **4. Solo lamp**, =2350, linen shade, 31"h., from $119—Orbit Design (M); 773-376-0003. **5. Coconut lamp**, 26"h., $250—Koo de Kir (R), 34 Charles St., Boston, MA 02114; 800-566-4489. **6. Mahoganv table lamp**, =VW134, Dara, white linen shade, $250, 15" h.—Tyndale (M); 773-384-0800. **7. Metal lamp**, =AJ63, for Robert Abbey, 23"h., $160—Marshall Field (R); for stores: 312-781-4483. **8. Light wood table lamp**, Nina from Lady Lite Series, white paper shade—Dakota Jackson (T); 212-838-9444.

*Page 40:* **1. Thar armchair**, 35" h. 24" w. 24"d.—Jantar Mantar (T), London; 011-44-976-744-647. **2. Fre Wil X chair**, 19" w., 21" l., 33" h.—Goralnick Buchanan (T); 212-644-0334. **3. Pemberley bookstand**, 32½" w., 21½" d., 29½" h.—Melrose House (T); 213-651-2202. **4. Twigs gueridon pedestal**, 20"d., 24"h.—Mille Lieux (R), Paris, France; 011-331-46-70-59-99. **5. X lamp** by Topic, 34¼" h., $895—Roche Bobois (R); for stores: 800-972-8375. **6. X-back bench**, 40"h., 41½" w., 19.5" d.—George Cameron Nash (T); 214-744-1544. **7. Bookcase X**, 94½" h, 34"w., 13" d.—James Jennings Furniture (T); 213-655-7823. **8. Two-drawer Expedition console**, 29"h., 18"d., $950—Mille Lieux; see above. **9. Cross console**, 67"l., 17"w., 31"h.—Dennis Miller Assoc. (T); 212-355-4550.

**48 MOSS'S LANDING** Moss, 146 Greene St., New York 10012; 212-226-2190.

**60 EMBRACING THE EARTH** **1. Stones adult seat**, 83Y, starts at $477; **2. Stones child seat**, 84Y, starts at $315; **3. Longitude chaise longue**, 86L, from $3,070; **4. Stones coffee table**, 85T42, $780; **5. Side chair**, 0°/30°W/30°E, 82A, from $701; **6. Round Equator dining table**, 87TR48, $2,220—Knoll Studio (R, T), 105 Wooster St., New York 10012; 800-445-5045. *Gallery:* **Grey Art Gallery**, 100 Washington Sq., New York 10003; 212-998-6780.

**64 IS PRETTY DEAD?** *Designers:* **Verrieres cotton print fabric** for curtains, loveseat, chaise/ottoman—Brunschwig & Fils (T); 212-838-7878. **Taffeta curtains**—Scalamandré (T); 212-980-3888. **Curtain fabric**—Clairmont (T), 29 Elystan St., London SW33NT; 011-44-171-581-9575. **Embroidery on curtain fabric**—Penn & Fletcher (R,T), 242 W. 30 St.; 212-239-6868.

**68 THE PLEASE-TOUCH MUSEUM** Musée Vivant de la Porcelaine, rue Louis Grandjean, 18500 Foecy, France; 011-33-2-48-53-04-55.

**70 ARCHITECTURE IN MOTION** *Design architect:* **Steven Holl**, 435 Hudson St., New York 10014; 212-989-0918. *Museum:* Kiasma, Museum of Contemporary Art, Mannerheiminaukio 2, FIN-00100 Helsinki, Finland; 011-358-9-1733-6500; fax: 011-358-9-1733-6503. *Website:* www.kiasma.fng.fi.

**74 TEAM WEAVERS** **Roger Oates Designs** available from—Roger Oates Design (M, MO), The Long Barn, Eastnor, Ledbury, Herefordshire HR8 1EL; 011-44-1531-632718. In the U.S.—Stark Carpet (T); 212-752-9000. Patterson, Flynn & Martin at Schumacher (T); 212-688-7700.

**76 GROUP SHOW** **Pucci International**, 44 W.18 St., New York 10011; by appt. only; 212-633-0452. **Tan and gray rug** by Christopher Farr, ConF 354 Huaras 12'1., 9'w., $12,320; **pedestals** by Chris Lehrecke, =2t in walnut 14"d., 28"h., $2,688; =9 in sandblasted ash, 16"d., 18"h., $2,016; =2 in cherry, 18"d., 20"h., $2,710; **Spencer Fung oak armchair**, 28"h., 23"l., 18"w., $2,128; **Patrick Naggar** chaise 68"l., 30"w., 32"h., $7,420; **Patrick Naggar** club chair, 32"l., 34"w. 37"h., $4,550; **Chris Lehrecke** lamps, from 17"h., 6"d., to 62"h., 35"d., from $840 to $2,520; **Chris Lehrecke screen**, 96"h., 96"w., $5,040; **black and tan rug**, ConF 351 Chan Chan, 12'1., 9'w., $12,320; **Olivier Gagnère vase**, 22"h., $9,010; **Chris Lehrecke dresser**, 84"l., 18"w., 29"h. $8,400—Pucci International, see above.

**78 A WOMAN'S PLACE IS ON THE CONSTRUCTION SITE** *Contractor:* **Janet Lasley**, Lasley Construction, 5 Crescent Ave., PO Box 245, Rocky Hill, NJ 08553; 609-921-2822.

**80 BUDGET BEACH HOUSE** *Architects, landscape architects, interior designers, contractors:* Susan Jennings, 400 4th St., Brooklyn, NY 11215; 718-788-3221; Peter McMahon, 504 Warren St. #1, Brooklyn, NY 11217; 718-797-0503. **House size:** 650 sq. ft. **Lot size:** 125'x150' *Exterior materials:* wood frame, steel, 4" clear cedar, tongue & groove siding. **Roof**, 0.24 corrugated aluminum—Brookside Supply (R),136 Gleasondale Rd., Stow, MA 01775; 978-897-4306. **Paint**, white—Benjamin Moore & Co. (M); 800-826-2623. *Living room* **Built-in sofa; puzzle chair**—custom by Peter McMahon, see above. **Throw**—Daisy Hill (M); 502-339-9300. *Bedroom* **Bedding**—Calvin Klein (R), 654 Madison Ave., New York 10021; 212-292-9000.

**90 IN THE CLEAR** *For more information:* **Pur** (M); 800-ONLY-H2O, ext. 400; **Culligan** (M); 800-CULLIGAN; **Franke** (M);800-626-5771; **Moen** (M); 800-BUY-MOEN; **Amana** (M); 800-843-0304; **General Electric** (M); 800-626-2000; **Frigidaire** (M); 800-451-7007; **Kinetico** (M); 800-944-9283. EPA Safe Drinking Water Hotline: 800-426-4791.

**100 RX COLOR** *Pages 100-[illegible] Designer:* **Roberto Bergero**, 011-33-142-72-03-51. *Main salon:* **Chair fabric**—Lelievre (T); [illegible]7186. **Armchair fabric**, Manuel Canovas I—Dedar (T); 800-493-2209. **Round table**, Fornasetti—Barneys New York; 212-826-[illegible]000 or 800-777-0087. **Floor lamp**, Lampe aiolée—Roberto Bergero for Lieux (R); 21 Bd., Henri IV, [illegible]004 Paris; 011-33-142-78-57-71. **Table lamp, amphora**—Roberto Bergero, for Lieux, see above. *Sitting room* **Tall lamp**, iron pedestal table; coral sconce—Roberto Bergero, for Lieux, see above. **Portrait**, Roberto Bergero. **Candelabra**, $4,800/pr., Roberto Bergero—Takashimaya New York (R,T), 693 Fifth Ave., New York 10022; 800-753-2038. **Tumbler and china**—Christian Lacroix for Christofle (R,T), 680 Madison Ave., New York 10021; 800-799-6886 or 212-308-9390. **Curtains**—Lelièvre, see above. **Straw rug; branch wall lamp; green lamp**—Roberto Bergero for Lieux, see above. **Table**, Björnsholm [illegible] table, =879-982-32—Ikea (R); for stores: 800-434-4532. *Bedroom:* **Coco mat**, Roberto Bergero. **Iron bed frame**—Roberto Bergero for Lieux, see above.

**108 THE WELL-BRED HOUSE** *Designer:* **Todd Klein**, Parish-Hadley Associates, 41 E. 57 St., New York 10022; 212-888-7979. *Living room:* **Sofa fabric**, =15167; **fabric on round ottoman**,=33312/8--Clarence House (T); 212-752-2890. **Paint**, custom—Porter Paints (R), 400 S. 13 St., Louisville, KY 40203; 502-588-9200. **Throw pillow fabric on sofa** Coloratura =8591/03, 8591/02—Larsen (T); 212-753-4488. **Fabric on loveseat**, Camelot in navy—S. Harris/Fabricut (T); 212-838-5253. **Table skirt**, Tapa; **pillows on blue loveseat**—Fortuny (T); 212-753-7153. Warren McArthur chairs—Parr Studio (R); by appt: 212-431-0732. **Circus table lamp**; **cube table**, custom—Jeffrey Bilhuber (R); 212-308-4888. **Painting over sofa**, *Untitled* (1988) by Marco Tirelli. *Hall:* **Carpet**, 595-260, color 24-02—Patterson, Flynn & Martin (T); 212-688-7700. **Light fixtures**—Nicholas Antiques and Accessories (T); 212-688-3312. **Wall paper**, custom—Christopher Norman (T); 212-644-4100. **Fabric on pillow** on leather [illegible] Tiara stripe in amber =2001/13—Donghia (T); 212-935-3713. **Photograph** by Clarence Johnson Laughlin—Robert Miller Gallery (R), 41 E. 57 St., New York 10012; 212-980-5454. *Breakfast nook:* **Chairs**, no.1 by Thomas Jameson—Item Studio (R,T), 2846 7 St., Berkeley, CA 94710; 510-486-8788. **Banquette seat cushions**, =36105—Scalamandré (T); 212-980-3888. **Paint**, custom—Porter Paints, see above. **Throw pillows**: striped Comorin/05; =F391/030—Osborne & Little (T); 212-751-3333. **Roman shades**, Fariente 8109/65—Nobilis (T); 800-464-6670. *Dining room:* **Curtains**, Maracanda silks F1100/06 and F1100/03—Osborne & Little; see above. **Paint**, custom—Porter Paints, see above. **Chair fabric**, Piega 9325/15—Donghia, see above. **Oriental rug**, Oushak—Jacqueline Vance Rugs (R,T), 3944 Magazine St., New Orleans, LA 70115; 504-891-3304. *Hall upstairs:* **Area rug**—Mark Shilen (R), 109 Greene St., New York 10012; 212-925-3394. **Photograph** by Alex Webb—Etherton Galleries (R), 135 So. 6 Ave., Tuscon, AZ 85701; 520-624-7370. *Guest bedroom:* **Chair fabric**, Les Oceanides =9851 in [illegible] 69—Nobilis, see above. **Paint**, custom—Porter Paints, see above. **Carpet** Royal Dutch Denver =61 flaxen—Patterson, Flynn & Martin, see above. **Bed**, custom—Mario Villa, 3908 Magazine St., New Orleans, LA 70115; 504-899-2631. *Master bedroom:* **Bed linens**—Pratesi (T); 212-755-6700. **Carpet** =3802 color 106—Patterson, Flynn & Martin, see above. **Antique mirror**—Brimmers (R), 731 E. Main St., Louisville, KY 40202; 502-584-6349. **Mixed media on photograph over bed**, Homage to N.S. by Lesley Dill—George Adams Gallery (R), 41 W. 57 St., 7 fl., New York 10019; 212-644-5665.

**116 POTENT PARADOX** *Pages 116 to 119: Designer:* **Angèle Parlange Design**, 5419 Magazine St., New Orleans, LA 70115; 504-897-6511. *Living room:* **Ultrasuede applied with accent design**, $1,800; **Lis de Répos**, upholstered in orchid silk dupioni, $4,500; **Fairground pillow**, $150; **French Art Deco chair**, $1,500—Angèle Parlange, see above. *Dining room:* **Chandelier**—Peter Patout Antiques (R), 920 Royal St., New Orleans, LA 70106; 504-522-0582. **Tent**, $3,350—Angèle Parlange, see above. *Hall:* **French theatrical chairs**, $1,200/pr.; **calling card candelabra shades**, $38/ea.—Angèle Parlange, see above. **French chandelier**—Bush Antique (R), 2109 Magazine St., New Orleans, LA 70130; 504-581-3518. *Bedroom:* **Florentine chandelier**, $375; **mini comcubare panels**, $220/ea.; **comcubare coverlet**, $600; **Florentine bed**, $3,800—Angèle Parlange, see above. *Patio:* **Goblets**, $32—Angèle Parlange, see above. **Mercury glass vases**—Lakeview Antiques (R), Rte. 1, Box 15, Lakeland, LA 70752; 504-627-4[illegible] **Bistro chairs**—Lucullus (R), 610 Chartres St., New Orleans, LA 70130; 504-528-9621 **Caterer**—Margo Bouanchaud; 504-952-9010.

**126 STARTING YOUNG** *Page 126: Designer:* **Ralph Harvard, Inc.**, 177 E. 70 St., New York 10021; 212-535-0707. *Pages 126 and 127:* **Sofa**, $6,595—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Pillowcases**, *first row, top left:* **Happy farm**, $250/bed duvet and boudoir set—Bellatano (R), 5 Savona Ct., Newport Coast, CA 92657; 949-376-4800. **Blue embroidered sham**, $125/pr.—Judi Boisson American Country (M); 516-283-5460 *Second row, top:* **Muguet baby sham**, =EM6-6, linen, $60—Liliworks, Inc. (M); 516-725-9415 **Pink seashore stripe boudoir**, $32—Belinda Barton, Inc. (M); for stores: 800-556-5681. **Daisy gingham**, $40—ABC Carpet & Home, see above. **Jill twin pillowcase with gingham ruffle**, $42/pr.—Belinda Barton, see above. **Daisy**, $39—Laura Ashley (R); 800-429-7678. **Yellow daisy European sham**, Marguerite pique, $50; **green and white sham**, Palais Royal, Campanule, $100; **pink and white petal sham**, Palais Royal, Muscaris, $105—ABC Carpet and Home, see above. **Daisy walking scotty**, $250/duvet and boudoir set—Bellatano, see above. **Location**—Belvedere Antiques (R,T), 12 E. 20 St., 3 Fl, New York 10003; by appt.: 212-979-8[illegible] **Curtain fabric**, =99501-003—Scalamandré (T), 800-932-4361. **Lining**, Taffeta =5201—Conran & Tout (T); 212-753-4488. **Ribbon trim**—M&J Trimming (R); 1008 Ave. of the Americas, New York 10018; 212-391-6200. **Rope at top of window arched heading**, =31230-9005—Houles (T); 212-935-3900. **Beds**—Julia Gray (T); 212-223-4454. **Headboard fabric**, Vanderbilt Damask, =26057-001—Scalamandré, see above. **Sheets**—Léron (R), 750 Madison Ave., New York 10021; 800-9LINEN9. **Fabric on chair**, custom—Groves Brothers at Christopher Norman (T); 212-644-4100. **Trim**, ¼" tape for cross bows in tufts, =31134-9005; **rope**, at top of skirt, =31213-9002—Houles, [illegible] above. **Lamps on dresser**, custom découpage, restoration—Nicholas Antiques and Accessories (T); 212-759-9672. **Lampshades**—Vaughan (T); 212-319-7077 **Trim**, [illegible] shades, =T871056—Lee Jofa (T); 212-688-5580. **Oval mirror**—Mrs. MacDougall's Hinson (T); 212-688-5538. **Carpet**, custom—Patterson, Flynn, Martin & Manges (T); 212-688-7700. *Page 128: Designer:* **Waldo's Designs**, 620 N. Almont Dr., Los Angeles, CA 90069; 310-278-1803 and 212-308-8688. **Seagrass floor covering**—Designer Floor Covering (T); 310-274-9857. **Regency beds**, reproduction; **three-tier side table**—Waldo's Designs, see above. **Model plane; lamp**—Waldo Collection (T); 310-278-5786. **Bed linens**—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **Draperies**—Frank Tapanes, 238 N. Juanita Ave., Los Angeles 90004; 818-682-2564. *Page 129: Designer:* **Gretchen Mann**, 243 Hamburg Rd., Lime, CT 06371; 860-434-3883. **Fabrics**—Fenwick Cottage (R), 15 Main St., Essex, CT 06426; 860-767-1251. **Coat rack**—Antiques On Five (R,T), One Design Center Pl., Ste. 547, Boston, MA 02210; 617-951-0008. *Page 130:* **Aluminum shelving unit**, Silvergate collection, 43" h., 101" w., 18"d., modular—Zero U.S. Corp. (R,T); 212-925-3615. **Baskets**, =K30, $30.95/ea.—Basketville (R), 800-258-4553. **Mini chest**, Moppe 8, $29—Ikea: for stores: 800-434-4532. **Star appliqué quilt**, =1776 twin, $145; **sheet set**, Garden embroidered percale, =0382, $85; **matching pillows**, =0382, $40/pr.—Garnet Hill (R, MO); 800-622-6216. **European sham**, Vendôme, $150/pair—Judi Boisson American Home, see above. **Tolomeo standing lamps**, $440/ea.—Artemide (R), 46 Greene St., New York 10013; 212-925-1588. **Computer desk**, Kin-der-Lite, =21, 34" h., 38"w., 29"d., adjustable height, $875; **chairs**, =K3000, 12" h. or 14" h., $140/ea.—Skools, Inc (M); 800-545-4474. *Page 131:* **Curtains and bed slipcover fabric**, Dublin White—Calico Corners (R); 800-213-6366. **Curtain seamster**—Monte Coleman; 212-463-0087 **Shutter settee**, =MC8085, 44" h., 81" w., 42" d., $1,680—Maine Cottage Furniture (R, MO); 207-846-1430. **Slipcover seamster**—Monte Coleman, see above. **Floral quilt**, twin, $39; **quilted sham**, $96—The Exclusive Oilily (R), 800-977-7736. **White European sham with orange floral embroidery**, Balmoral, $35—Spiral Home, Inc. (M), 212-226-6112. **Pink floral pillow case**, Daisies and Tulips, =0102037, $19—The Land of Nod (MO); 800-933-9904 **Striped quilt**, =1113, 5115—Garnet Hill, see above. **Floral pillow** *(Continued on page 164)*



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Continued from page 74

those woven throughout the 19th cen tury and used in humble cottages. (The also protected carpets in grand houses Oates went to Temple Newsam, a state home known for its fine archives, an found a scrap for inspiration. "The were poor man's rugs," he says, "the kin that saw hard wear, and it's difficult find much still intact." His reprodu tion, sold through Patterson, Flynn Martin, was an immediate success.

The couple have since left authen tic reproductions behind and now expe iment with countless variations on th old techniques. Their rugs and runne of wool or cotton call to mind the even day carpeting of the last century, but woven in new colors—raspberry bold striped with spruce green, for instanc or pale yellow with a staccato of blu dashes running its length, or beige an gray intermixed, as subtle as the haze o the Malvern Hills. Morgan's graph plaid blankets in traditional colors cov the beds in their own house, but she al experiments with brighter tones—bul ble gum pink, new-leaf green—for blan kets sold in the shop.

The barn is central to the couple work, a comfortable compilation of high tech and hands-on where patterns pla across the computer screens in blocks color. They no longer employ weave here so the two looms from their studen days are mostly still, but they visit th weaving factories for intense weeks whe their designs begin to come off the pro duction line, and they fine-tune the dy lots. "I love to watch the yards of weav ing growing in the mill," says Morgan "The air is full of the smell of lanoli from the wool, and you see the patter take shape." The long, narrow 27-inch wide rolls of carpet still come to the bi back room in the barn to be checked fo knots and breaks, and to be cut and sew together into the shape required.

Oates and Morgan's stripes hav become so popular they are now tran lating them to fabrics for upholstery an curtains. What began in historic repro duction fits the contemporary taste fo minimalism. ■

*Catherine Findlay, lives in London and last wrote for House Beautiful in April.*

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*Continued from page 74*

those woven throughout the 19th cen tury and used in humble cottages. (The also protected carpets in grand houses. Oates went to Temple Newsam, a statel home known for its fine archives, an found a scrap for inspiration. "Thes were poor man's rugs," he says, "the kin that saw hard wear, and it's difficult t find much still intact." His reproduc tion, sold through Patterson, Flynn & Martin, was an immediate success.

The couple have since left authen tic reproductions behind and now expe iment with countless variations on th old techniques. Their rugs and runne of wool or cotton call to mind the every day carpeting of the last century, but ar woven in new colors—raspberry bold striped with spruce green, for instance or pale yellow with a staccato of blu dashes running its length, or beige an gray intermixed, as subtle as the haze o the Malvern Hills. Morgan's graphi plaid blankets in traditional colors cove the beds in their own house, but she als experiments with brighter tones—bub ble gum pink, new-leaf green—for blan kets sold in the shop.

The barn is central to the couple work, a comfortable compilation of high tech and hands-on where patterns pla across the computer screens in blocks o color. They no longer employ weaver here so the two looms from their studen days are mostly still, but they visit th weaving factories for intense weeks whe their designs begin to come off the pro duction line, and they fine-tune the dy lots. "I love to watch the yards of weav ing growing in the mill," says Morgan "The air is full of the smell of lanoli from the wool, and you see the patter take shape." The long, narrow 27-inch wide rolls of carpet still come to the bi back room in the barn to be checked fo knots and breaks, and to be cut and sew together into the shape required.

Oates and Morgan's stripes hav become so popular they are now trans lating them to fabrics for upholstery an curtains. What began in historic repro duction fits the contemporary taste fo minimalism. ■

*Catherine Findlay, lives in London and last wrote for House Beautiful in April.*

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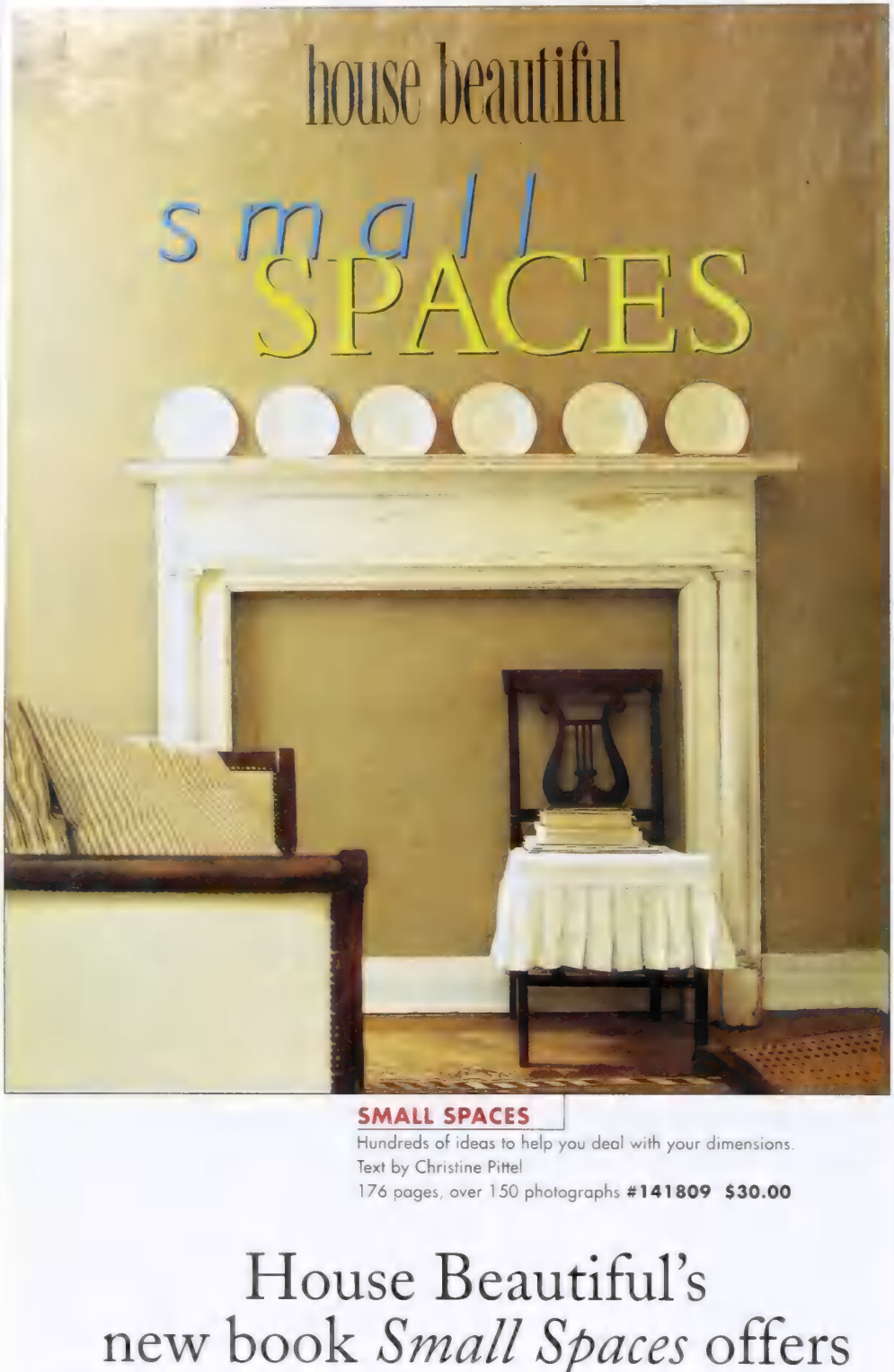
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fabric on chair, FlowerDeluce, Liberty Furnishings—Osbo & Little (T); 212-751-3333. **Bassinet,** =CR100. **Moses** ket, $65—Heart of Vermont (MO); 800-639-4123. **Chan** table, hiccup collection, 41½" h., 34¼" w., 21½"d., $1,80 Christopher Ross Furniture (R,M); 718-599-6016. **Wallpa** *top row, from left* **Pink and white stripe with roses,** Up, =214213, $39; **sky blue,** Colourwash, =721761, $2 Laura Ashley, above. **Yellow stripe,** Story Book collecti Boston Stripe; **yellow stars,** Story Book collection, Twin Zoffany for Whittaker & Woods (T); 800-395-8760. *fr from left* **blue stars,** Story Book collection, Twinkle– fany for Whittaker and Woods, see above. **Solid gre** Colourwash, =278960, apple, $25—Laura Ashley; 800- 2000. **Green stars,** Storybook collection, Twinkle—Zof for Whittaker & Woods, see above. **Chambray and w stripe,** Colourwash stripe, =089458, $29—Laura Ashley above. **Pink stars,** Story Book collection, Twinkle—Zof for Whittaker & Woods, above. **Highchair,** Topsy-T $499 as shown—Leapfrog (R,M); 203-254-7134. *Pillows from right* **Ladybug,** Garden, embroidered, $30—Slee Partners (M); 212-274-1211. **Bee pillowcase, $35—Sp** Home, see above. **Goofy blue gingham boudoir,** =GE $32—Belinda Barton, see above. Farm animals, $40—S Sargent Designs, Inc. (M), 800-245-4767. **Goofy green g ham boudoir,** =GG35, $32—Belinda Barton, see above. **mals,** $35—Spiral Home, see above. **Wastepaper bas** $36—Ad Hoc (R), 410 W. Broadway, New York 10012; 925-2652. **Wicker tray**—Gordon Foster (R), 1322 3 New York 10022; 212-744-4922. *From bottom right:* Ste cup, $200; sterling spoon, $250—Calvin Klein (R), 654 M son Ave., New York 10021; 800-294-7978. **Padova ster baby cup,** designed by Elsa Peretti, $175—Tiffany & Co. 800-526-0649. **Albi feeding spoon,** $50—Christofle (R), Madison Ave., New York 10021; 800-799-6886. **Cup,** $2 Oneida Silversmiths (M); 800-877-6667. **Winnie the P and Christopher Robin cup,** =47100, $45; **Pooh spoon,** = $80/set with Tigger fork—Lunt Silversmiths (M); 800-2 2774. **Teacup,** $135—Christofle, see above. **Spoon,** ster =3061095, $115—Royal Copenhagen (R), 683 Madison A New York 10021; 800-546-5253. *Page 132: Designer:* **We Cohen,** Bungalow (R), 4 Sconset Sq., 15 Myrtle Ave., W port, Ct. 06880; 203-227-4406. **White table lamps**—Crat Barrel (R), 650 Madison Ave., New York 10022; 800-9 9960. **Duvet cover,** Misaki, $130; European shams, Jasm $60/ea.—Designers Guild at P.J. Flower (R); for stores: 840-3100. **Victorian painted bamboo chest; night star green shelf; Angle poise lamp; wire basket; cow fram Bungalow, see above.** Pedestal table—Knoll (R), Wooster St., New York 10012; 212-343-4000. **Lilac velvet lows; blue vase; black frame; all frames**—Pottery Barn for stores: 800-922-5507. *Page 133: Designer:* **Vicente W** 333 W. 39 St., 10 Fl., New York 10018; 212-465-0590. **He board material,** canvas stripe—Donghia (T); 212-935-3 **Web chair,** Vicente Wolf—Niedermaier (M), 773-528-8 **Sheets**—Anichini (R); 212-752-2130. **Reading lam** Artemide, see above.

**134 THE LOGIC OF THE LANDSCAPE** *Pages 134 to Architect:* **Booth/Hansen & Associates,** 555 S. Dearborn Chicago, IL 60605; 312-427-0300. *Project Team:* **Laure Booth, Michael Siegel, Charles Von Weise, Kerl LaJeunc,** above. *Contractor:* **Michigan City Associates;** 219-872-9 **House size:** 2,250 sq. ft. (main house), 650 sq. ft. (studio g house). *Structure type:* wood stud, timber framing. *Exterior rials* cedar board, batten siding. **Roof,** galvanized standing s roofing—Custom Architectural Products (M); 616-748-19 *Outdoor furniture back patio:* **Rattan table, black rattan ch bench**—Lovell & Whyte (R), 14950 Lakeside Rd., Lakes MI 49116; 616-469-5900. *Interior materials:* **Insulation,** fiberg batt—Dow Corning (M); 419-248-8000. **Range, oven**—T mador (M); 213-562-1133. Interior Materials: *Living* Chair. **Ligne Roset** (M); 800-BY-ROSET. **Pillows,** kimono, S $365/ea.—Takashimaya (R), 693 Fifth Ave., New York 100 800-753-2038. *Kitchen* **Refrigerator**—Sub-Zero Freezer (M); 800-222-7820. *Bedroom* **Antique quilts**—Judith James Milne, Inc. (T); 212-472-0107. **Sheets and pillowca** hydrangea—Wamsutta (M); 888-WAMSUTTA.

**140 CHARM BY THE YARD** *Designer* **T.W. Black,** Riverside Drive, New York 10023; 212-875-0014. *Living* **Glass vase**—Ad Hoc Softwares (R), 410 W. Broadway, N York 10012; 212-925-2652. *Dining room:* **Dinner plates—** Hoc Softwares, above. *Loft guest* **Rope and iron st** designed by Steven Schermeyer; **Linen pillow shams,** cap by Area—Ad Hoc Softwares, above. *Outdoor* **Dessert plates,** by Veronique Pichon; **dinner plates,** Arabi Ad Hoc Softwares, see above. *Bedroom* **Noguchi lamp—** Hoc Softwares, see above. *Bathroom:* **Woodnotes paper** sponges; **brushes; candles; bath oils; linen loofah towels—** Hoc Softwares, see above. *Bedroom* **Linen bedsheets,** sage natural, by Area—Ad Hoc Softwares, see above.

**146 PRESERVATION IS THE NAME OF THE GA** *Pages 146 149* **Combermere Abbey Cottages,** Whitchur Shropshire, SY13 4AJ, England; 011-44-19-48-871-637; fax 44-19-48-871-293. *In U.S.* BJ Adventures, 800-585-96 *E-mail* cottages@combermereabbey.co.uk **Airlines**—Brit Airways flies direct from JFK to Manchester, England, daily, direct return flights daily. For information, 800-


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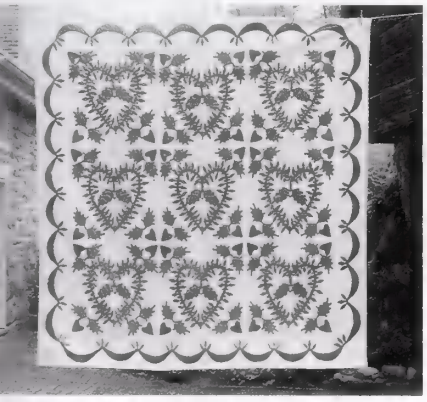


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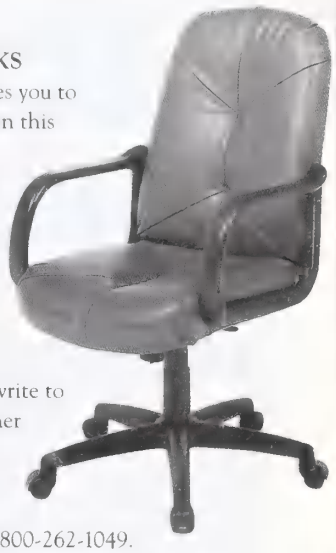
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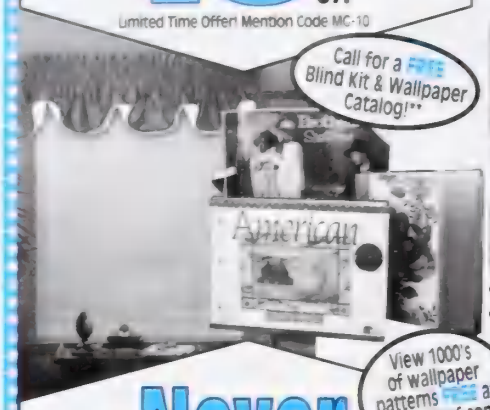
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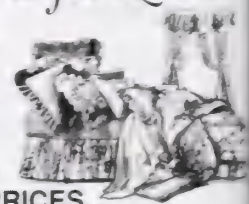



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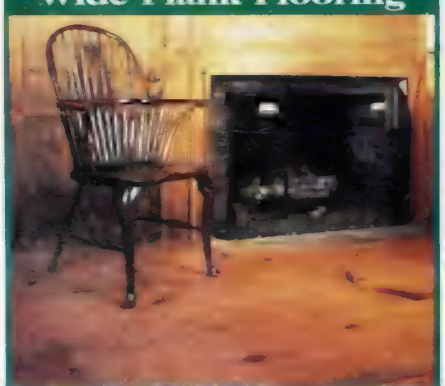
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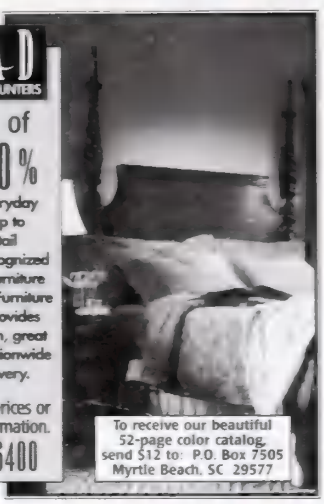
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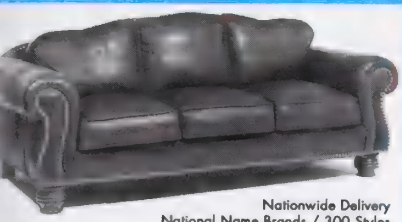
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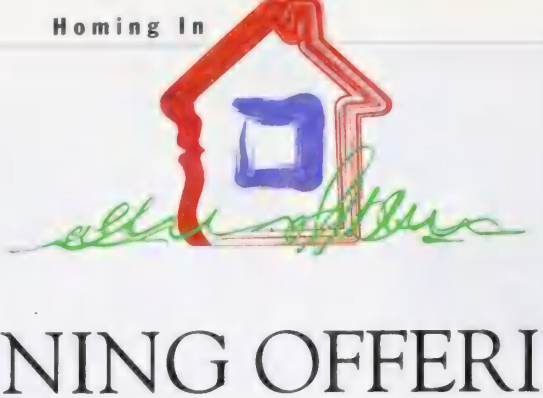
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# EARLY MORNING OFFERINGS

By Phyllis Theroux

**It may not be everybody's story,** but the struggle to lead a disciplined life is my constant battle. Being a writer, I fight with words. "No man ever regretted eating too little," says Thomas Jefferson on the door of my refrigerator. "You don't get good poetry by chatting with people," snaps Mexican poet Jaime Sabinas from the back of my telephone receiver. "The essential thing," says Albert Schweitzer on my office wall, "is that we strive to have light in ourselves."

Dr. Schweitzer's words hang above my desk as an extra source of inspiration. But if I leave my desk to spend more than a few minutes outside in the sun-soaked natural world, I am reluctant to go back into the house again. Conversely, after I have reaccustomed my eyes to the civilized interior trappings of lamps and furniture, the natural world begins to feel like so much raw material it is my obligation to stay inside and refine. In a way it is.

Every book in my library is an attempt by a man or woman to compress experience into a line of print. The paintings on my walls are each the result of somebody trying to extract the essence of what was actually seen and—with the motion of a brush—extend the vision. Human beings are always trying to take nature to another level, like the bits of driftwood I have turned into candlestick holders.

But six months ago I realized that, once again, the pendulum had swung too far toward the sedentary life, and unless I took myself to another level I would be in trouble. Buying a set of handweights and a new pair of sneakers to spur me on, I became an early-morning walker. My goal was to get myself back into good physical condition. My worry was that after a few weeks, or even days, of striding around the neighborhood I would get bored.

This is a small town. I already knew it like the back of my own hand, and I wasn't sure I would keep moving if I didn't have a reason beyond my own health for doing it. Fortunately, I found one—delivering newspapers. Actually, I redeliver them. The route belongs to someone else who drives around town at 6 A.M., flinging newspapers out her car window in front of people's houses. My unpaid, self-anointed job is to move them closer to the front door.

At first I simply hurled the papers up the walk, where they sometimes landed with a loud bang against the screen door. Then a strange thing happened: I began to regard each house the way one looks at the envelope one is about to address for a friend's Christmas card—with fondness. I upped my standards and started gently laying the paper on the mat

I had not expected to take such a proprietary interest i my "customers," but soon I was beginning to notice everythin with a more appreciative and observant eye—which porc had been repainted, who had just added dahlias to their da lilies. Every day I was less bored and more involved than th day before, wondering whether Ned Dillon was going to hav to start staking his tomato plants or if Jody Aston, who onl reads the newspapers on Sunday, even noticed that they wer not lying in the dianthus anymore.

I am not, however, the only early-morning altruist. Joh and Becky Longmire use their walk up and down South Cen ter Street to pick up trash. This is serious community servic whereas the walking I do around the community primaril serves me.

The Thompsons' hydrangea bush serves to remind m that it is an evil thing to steal flowers from someone else's gar den, which further serves to remind me that it is my frien Pat's birthday. I alter my route to stick a sprig of wild hydran gea (from my own yard) between the rubber bands around he newspaper before I prop it against the front door.

"The search is on . . ." reads part of a headline throug the yellow plastic cover. For what—a criminal, a lost child, presidential candidate? Almost everybody on the block take the paper. I stopped to dip my nose into the bowl of a magn lia blossom and wondered whether people who don't subscrib to newspapers don't care, or get their news on the World Wid Web, where one can hop around the virtual world like a angel. But the other morning, while putting one foot in fron of the other in the real world, I felt a bit like an angel mysel

It was the day after the Irish had voted for politica reunification. As I walked up to people's front doors with th local news, I listened on my Walkman to interviews of Iris and English men and women whose voices were as clear an seemingly as near as my own footsteps. A British journali quoted Cato the Elder, a 2nd-century B.C. Roman statesma on the meaning of freedom. To be simultaneously deliverin and receiving news in so many different places, time zone and centuries pushed me to the brink of joy.

"Dakota," wrote Kathleen Norris in her book of the sam name, "is the place where it all comes together. Surely this one definition of sacred." Surely, as it all came together o that cool, mist-hung morning. Surely, as a magnolia flower, a heart that did not know it had been closed, opens. Surely.

October

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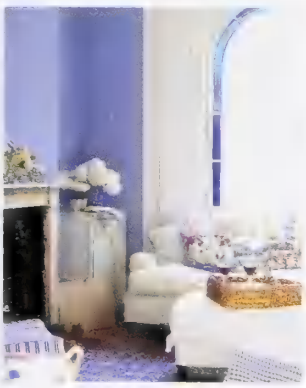

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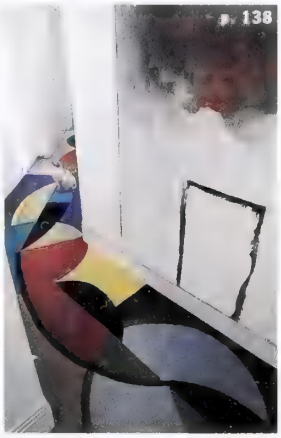


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**Minneapolis, MN**
**October 10, 1998**

Join *House Beautiful* for a morning filled with fabulous new ideas on stylish entertaining including a seminar with *House Beautiful* editor, Jane Ellis. Guests will also have the opportunity to test drive a **Chrysler**, and receive a complimentary copy of a *House Beautiful* design book. To receive an invitation, please call 212.903.5123.

### The Lockwood-Mathews Mansion Museum Antiques Show Weekend

**The Lockwood Museum**
**295 West Avenue**
**Norwalk, CT**
**October 24 – 25, 1998**
**10:00 am – 6:00 pm**

Sponsored by **Kravet**, this unique antiques show will feature thirty dealers of fine furnishings. Weekend events include a tour by Albert Hadley, antiques appraisals by William Doyle Galleries, an elegant English Afternoon Tea sponsored by *House Beautiful*, and a presentation by Mario Buatta on "If You Can't Hide It, Decorate It!". For more information and event schedule, call the museum at 203.838.9799.

### Celebrations At Home

**The Merchandise Mart**
**Chicago, IL**
**November 11 – 14, 1998**

*House Beautiful* joins the Women's Association of the Chicago Symphony and The Merchandise Mart, in presenting Celebrations at Home — a collaboration of imaginative ideas for decorating and entertaining at home. This four-day event will include a look at "The Kitchen of the Future" by noted designer, Johnny Grey, which is sponsored by **Jenn-Air**. For more information and to purchase tickets, call 1.800.223.7114


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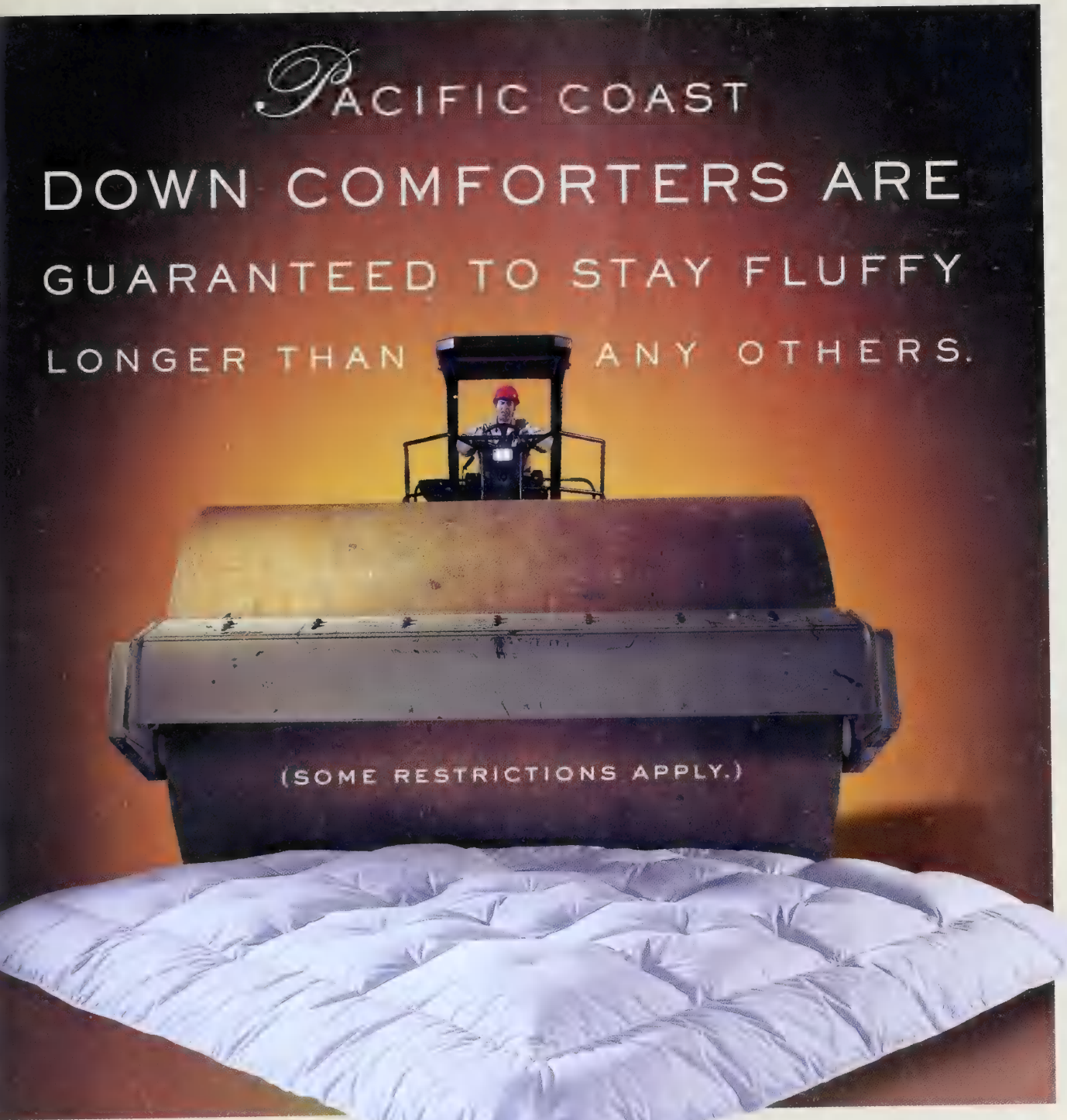
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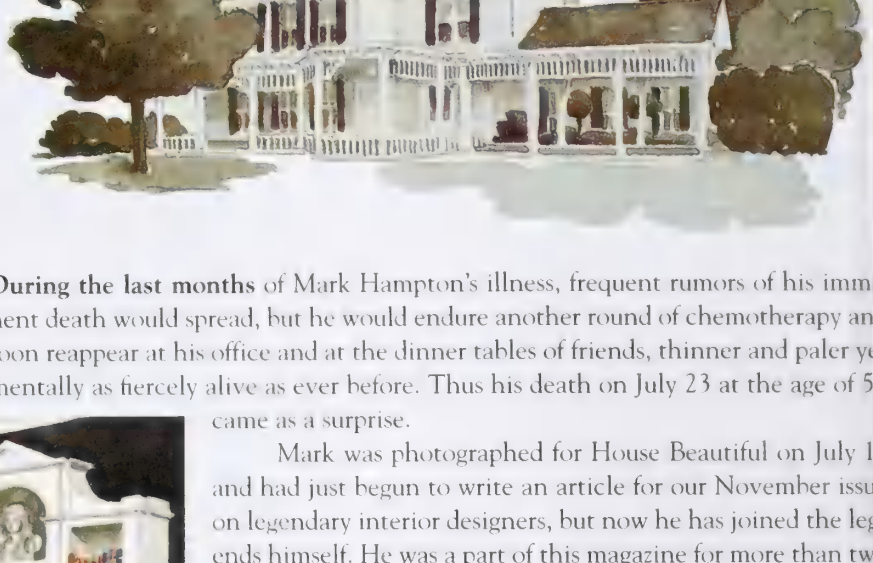



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# REMEMBERING MARK HAMPTON

By Elaine Greene





**During the last months** of Mark Hampton's illness, frequent rumors of his immi nent death would spread, but he would endure another round of chemotherapy an soon reappear at his office and at the dinner tables of friends, thinner and paler ye mentally as fiercely alive as ever before. Thus his death on July 23 at the age of 5 came as a surprise.

Mark was photographed for House Beautiful on July 1 and had just begun to write an article for our November issu on legendary interior designers, but now he has joined the leg ends himself. He was a part of this magazine for more than tw decades, contributing lucid essays, charming watercolors, an beautiful rooms to our pages, and he was a dear personal frien to many on the staff.

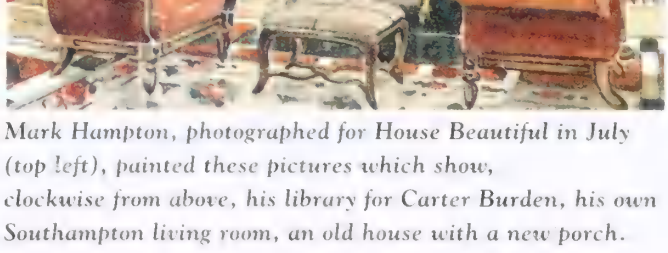
A native of the Midwest, Mark Hampton became quintessential New Yorker. He dined at the best tables o the best restaurants and danced at the most glittering parties The guests at a typical dinner given by Mark and Duan Hampton, his wife of 34 years, at their Park Avenue apartmen or Southampton house might have included a museum direc tor, the chief correspondent of *The New York Times*, an Princess Margaret. But Mark's favorite party was the annua Christmas reception in his apartment for office staff and sup pliers—the manager of an upholstery workroom, a master car penter, a dealer in antique carpets.

Like three other notable New Yorkers—Cole Porter an fashion designers Halston and Bill Blass—Mark came fro Indiana. Plainfield, his hometown, had a population of 1,81 in 1940 when he was born to a Quaker couple, a housewife an a farmer who raised grain crops and a few animals and who wa also an undertaker.

Mark was blessed with an intelligence that could hav supported any career—university professor, high-court judg learned critic—and he did exactly what he wanted with it: H became a decorator. He explained his career choice in th introduction to the first of his two books, *Mark Hampton o Decorating* (Random House 1989), a practical, personal wor illustrated with his own watercolors and India ink washes:

"In an era when there is increasing despair over th inhumanity of the world around us, *(Continued on page 120*





*Mark Hampton, photographed for House Beautiful in July (top left), painted these pictures which show, clockwise from above, his library for Carter Burden, his own Southampton living room, an old house with a new porch.*

paper from the book *Bee Home* by Imperial.



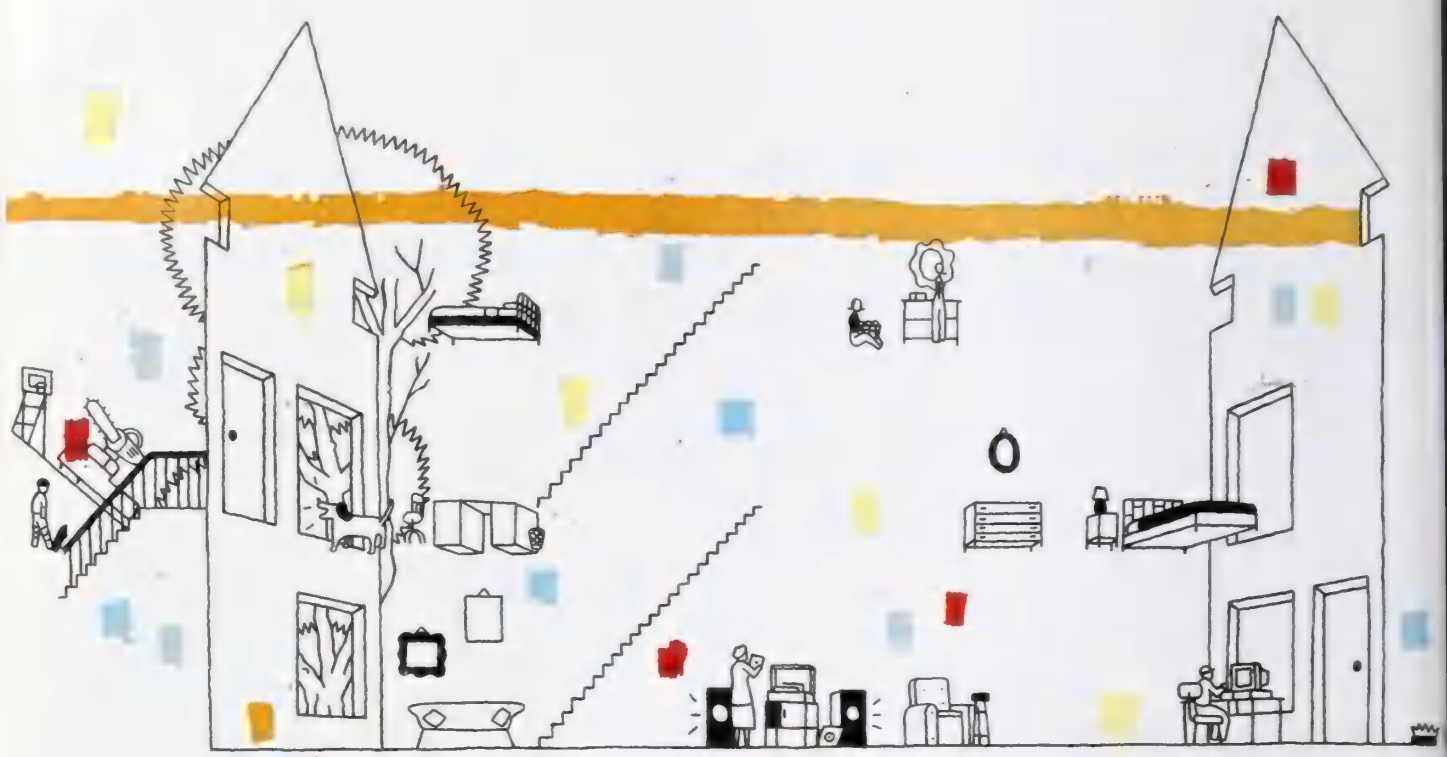
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# WOMAN IN THE MIDDLE

By Elizabeth Wray

**In a flat place, every direction beckons.** I grew up on the Oklahoma plains, where the wind comes and goes, and I became a wanderer. For years I lived in a succession of rented rooms scattered across the country; at Christmas, my mother sent me collapsible cardboard furniture. So it's odd now, in middle age, to be nestled among the hills in a three-story, three-generation house. I walk downstairs to my parents and the past, or upstairs to my children and the future, as if a house could hold something as mutable as time.

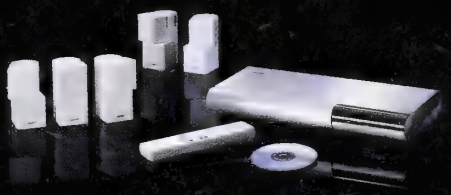
I came to San Francisco at age thirty to stay six weeks, as long as it took to rehearse and open a play I had written. But I never left. I married, had a daughter, then a son, traveling only as far as my freelance writing jobs required. My parents retired, moved to California, and we bought this house together. Well, it wasn't quite that easy. My mother wanted to settle on a Greek island, but my father refused. San Francisco was her second choice, close to her prodigal daughter who couldn't come up with the entire down payment. My parents moved into the first-floor flat; my husband and I claimed the second floor, where I set up my home office. Our two kids took over the third floor, with its open attic space for tumbling, and slant-roofed, windowed corners in which to dream.

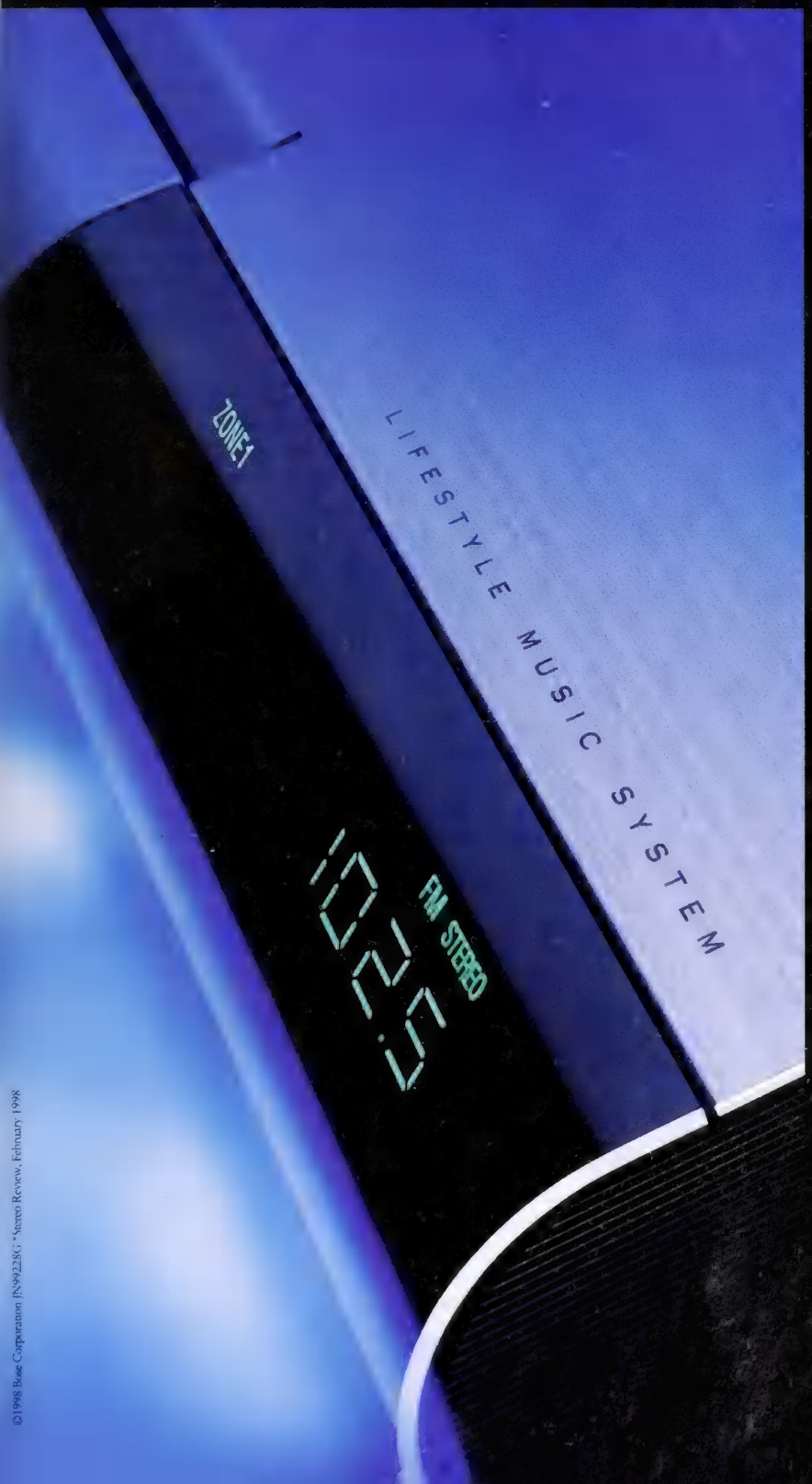
Our house is the oldest Victorian on the block. We have been here for ten years now, and while it seems that little ha changed, our roots spread and deepen imperceptibly. Ou the window stands a myoporum, the neighborhood's talles tree, dominating our front garden. From my parlor I sit an watch its branches reach across the bay window. Sometime they look like embracing arms, offering comfort to hair woodpeckers, green lacewings, and flighty humans. At nigh when the branches lurch and pitch I get up, restless, an stand at the front window of my narrow house—the woma in the middle.

When I go downstairs to my parents' flat, it's a theater c long ago. I fling my body on the old red couch just as I did a 13, the age of my daughter, Ana. In the next room, *La Forz del Destino* is on the record player because it's fall. My mothe listens to Verdi and Yves Montand every fall. She needs he music as loud as any teen's. I smell her perfume, Je Reviens the scent of all her houses. Her feet are propped on a stool a she reads *The New Yorker* with a magnifying glass. My mothe is going blind, and my father deaf. He's in the back room wit his computer and can't hear her music; she can't see the cross word puzzles he devises: *French word for sleight-of-hand.*

They come together for their supper: his meat, potatoes biscuits, and greens; her tomato-and-lettuce sandwich wit carrots on the side.

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*My mother listens to Verdi and Yves Montand. She needs her music as lou as any teen's. I smell her perfume, Je Reviens, the scent of all her houses*

"Is there honey?" my father asks.

She rises, opens the kitchen cabinet, gets the honey.

"I still wonder what kept you interested in the bees all those years," she says, recalling his beekeeping—the passion of his middle years. My mother knows it's futile to question her taciturn husband, but she never gives up.

Most nights he sighs at such questions, smiles slightly, shakes his head, rises heavily, and returns to his computer. Tonight he answers her. "Bees are animals that can't be herded, yet they always return home."

This is one of his typically cryptic answers. When my father enters a room filled with people, it's clear he would like nothing better than to disappear. He has led a quiet, unadventurous life. Yet he feels things deeply—I can always tell. When angry, he clenches his fists repeatedly, scowling, and storms out of the room; happy, he rises on his toes, gleeful, rubbing his hands together, as if prolonging the heat of the unexpected moment.

I am absorbed by the pictures on my parents' walls. They speak of other eras: a portrait of my mother in the shape of a tornado—painted in the 1960s when she directed the Ada, Oklahoma, community theater; a map of Shakespeare's London from my father's teaching days; a print of an Italian man dominating the foreground of a classic Renaissance landscape. Like the Italian, my parents live in a world that offers a logical perspective. I envy the apparent order of their world. Time passes slowly here as I lie on the couch, my thoughts drifting.

These reveries are not the norm. More often, I go down to deliver vegetables, borrow an egg, or get advice. "I'm worried about Ana," I say. "She was due back from the mountains an hour ago."

"I never had to worry about you," my mother says.

"Yeah, you never let me go anywhere."

"Exactly," my mother says. And I remind myself that she, so adept at living her life, has always been afraid.

Carrying a basket of laundry upstairs to the top floor, I smell something burning. I run up to find my son sitting on the floor of his room in a sulfurous haze. A dozen fat candles burn and drip on an oversize cutting board; he's tipping one to add a stream of molten purple wax to a landscape he's inventing. The carpet stinks where a burning match was tossed.

"This is not safe!" I yell, grabbing the matches and blowing out every candle.

"Ana gave them to me."

"You know you're never supposed to light matches on your own," I say. "You're too young." He runs to his bed and throws himself down, as I pick up the matches one by one. The singed synthetic carpet tufts resemble tiny blackened fists.

Kit hugs his legs and turns his back on me, staring out the window into the branches of the tree. "You smoked when you were young," he accuses.

"I wasn't eight." I throw away the spent matches and turn to the spilled laundry basket.

"How old?"

"Too young," I admit. "Fifteen. But I was never a real smoker. It made me dizzy."

"I'm going to try it when *I'm* fifteen, too."

I look out the window and see that Kit isn't meditating on branches at all but looking beyond, at the teenagers playing basketball in the park across the street.

"Basketball players don't smoke," I lie.

"The French do," he counters, thinking, I suppose, of his French teacher at school.

"Grandpa died of lung cancer," I say, referring to his father's father. I lift a soccer shirt from the basket and fold it haphazardly.

"Mom, I'm just saying that every kid is going to try." He bounds across the room, grabbing his skateboard.

"Don't forget your helmet," I say, futilely, when I hear his feet on the stairs. The wind is picking up. I close my eyes, lie back on the carpet, and listen to the branches scratch the window.

Beyond the adjoining wall I can hear my daughter on the phone, laughing to someone I probably don't know, one of her ever-widening group of friends. I imagine some quiet, secretive girl whose older sisters are binge drinkers, a baby-faced boy who takes my daughter's womanly figure seriously. I have joined the legions of fearful mothers. The phone clicks returned to its cradle.

Ana is changing her earrings when I come in.

"You're taking a break?" I ask, dropping cross-legged to the floor with the laundry basket.

"I'm going to Ashley's . . . remember?"

"Isn't it kind of late?"

"Mom, I've been studying for finals all day." She opens her closet door and stares in.

"How about we light a fire downstairs tonight?"

"Mom!"

"We could play charades."

Ana throws on a hooded sweatshirt. "You forget what it's like to be young," she laughs. I feel the distance between us, as if I'm looking at her face on a streetcar named Tomorrow, slowly pulling away from my station.

"Remember," I remind my daughter, "Friday we're decorating the Christmas tree."

"I can't," she groans, "there may be a party. It's *my* Friday night!"

I fold a T-shirt, leaving it inside out.

"You enjoy torturing me!" she *(Continued on page 124)*

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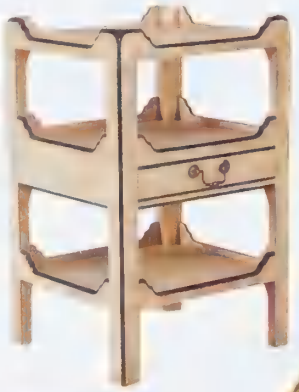
EUREKA, NY!

*We begin our report on the furniture fair in High Point, North Carolina, with a little romance*

EDITOR:
ELIZABETH
MAYHEW



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1. *Table has flower-shaped top and shelf, $225. From Orbit: 773-376-0003.*
2. *Hand-painted end table trimmed in black, $1,800. From Julia: 973-746-3725.*
3. *English 18th-century-style gold-leaf mirror topped by a Wedgwood-like cameo, $1,275. From Carvers' Guild: 978-448-3063.*
4. *Cabinet based on an 18th-century Swedish design, $1,250. From Swedish Blonde: 800-274-9096.*
5. *Spanish-influenced hand-painted pine cabinet, $2,600. From Thomasville: 888-624-4528.*
6. *Baker's Victorian-style bed is fit for a queen, $6,082. Call 616-361-7321.*
7. *Iron chair with hourglass-shaped back, $325. From Pennsylvania House: 800-782-9663.*
8. *Scrolled-arm iron chair has tie-on slipcover, $760. From Harden: 315-245-1000.*

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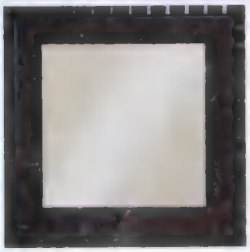
*Les Chevaptins Cotton Print on Brittany Sofa,*
*Essex Woven Plaid upholstered wall, Du Cann Table*

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1. Mirror framed in cherry veneer, $517. From The Lane Company 800-750-LANE.

2. Directional's updated Klismos chair, $1,735. Call 800-308-0110.

3. & 4. Nailheads accentuate a leather chair's shapely back, $1,215; dining table has spokelike metal base, $2,365; both from Vicente Wolf's 20th-Century Collection. From Carson's: 336-887-3544.

5. Ralph Lauren's mahogany chest with lockable top drawer, $7,035. Call 800-467-3399.

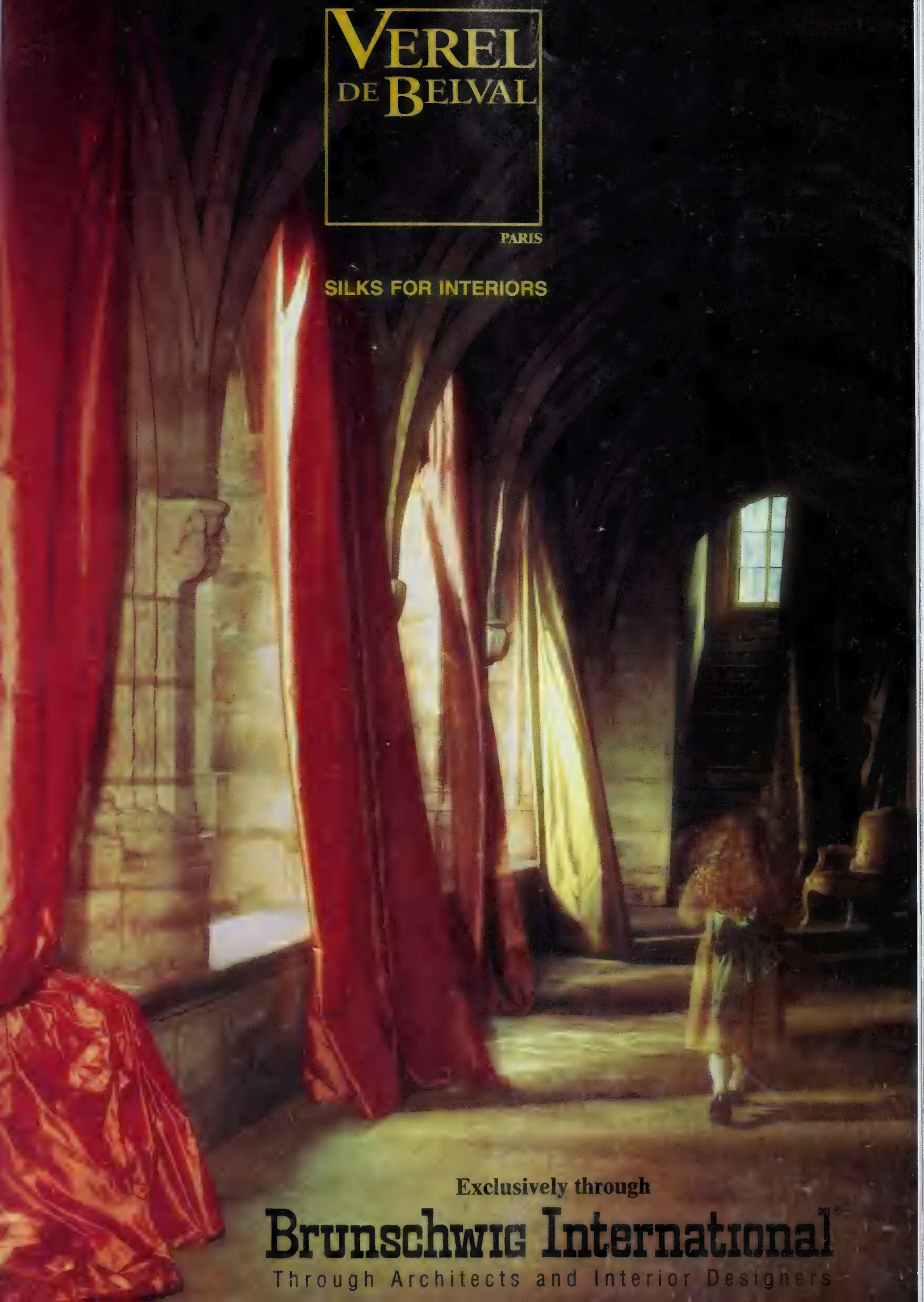
6. Alexander Julian sofa in buttery glove leather, $2,800. From Universal: 800-776-7986.

7. Rosewood console inspired by the work of Jacques Ruhlmann, $7,500 from Larry Laslo's Moderne Collection. From Bexley Heath 800-954-7776.

8. Jacques Grange caned bed, $12,250. From John Widdicomb: 800-954-7776.

9. Chair with mullioned sides and back, $1,125. From Bernhardt: 800-34[illegible] 0240, ext. 2002.

10. Console is part of Century's collection to benefit the National Trust for Historic Preservation, $2,22[illegible] Call 800-852-5552.


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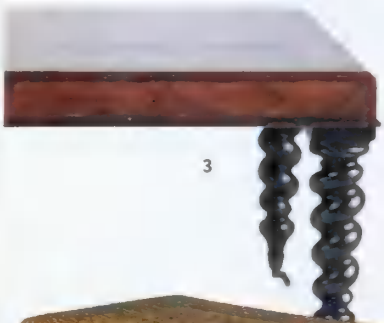
Something we're sure all our underwater friends appreciate when attempting to decide which minnows are really minnows.

HONDA
Thinking.

*This year High Point opened its doors to a world of influences*

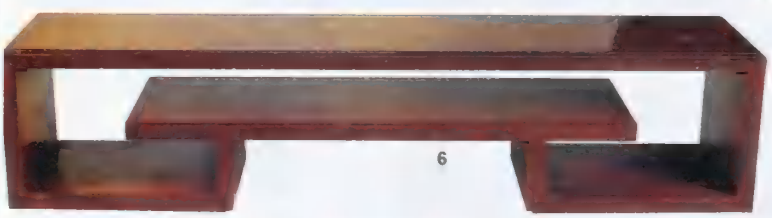


















1. Kingly iron bench, $1,440. From Henredon: 800-444-3682.
2. Nautica's Engl Campaign-style maple dining table $1,100. From Lexington Furnitu 800-LEX-INFO.
3. Walnut-topped table with ebonize barley-twisted legs on casters is based on a Scottish design, $3,697. From Baker: 616-361-7321.
4. Wicker cocktai table modeled afte an English picnic basket, $2,085. From Ralph Laure Home Collection: 800-467-3399.
5. Straight-edged woven-rattan cock table, $1,188. From La Barge: 800-692-2112.
6. & 7. Lacquered maple cocktail table, $1,890, and teak chair, $870, both inspired by traditional Asia designs. From Century Furniture 800-852-5552.
8. Armoire decorated with lotu blossoms and potted orchids has 14 drawers, $4,03 From Drexel Heritage: 800-916-1986.
9. Chinese empero took malacca and rattan folding chairs like this one on hunting expeditions, $663. From Milling Road 336-885-1800.

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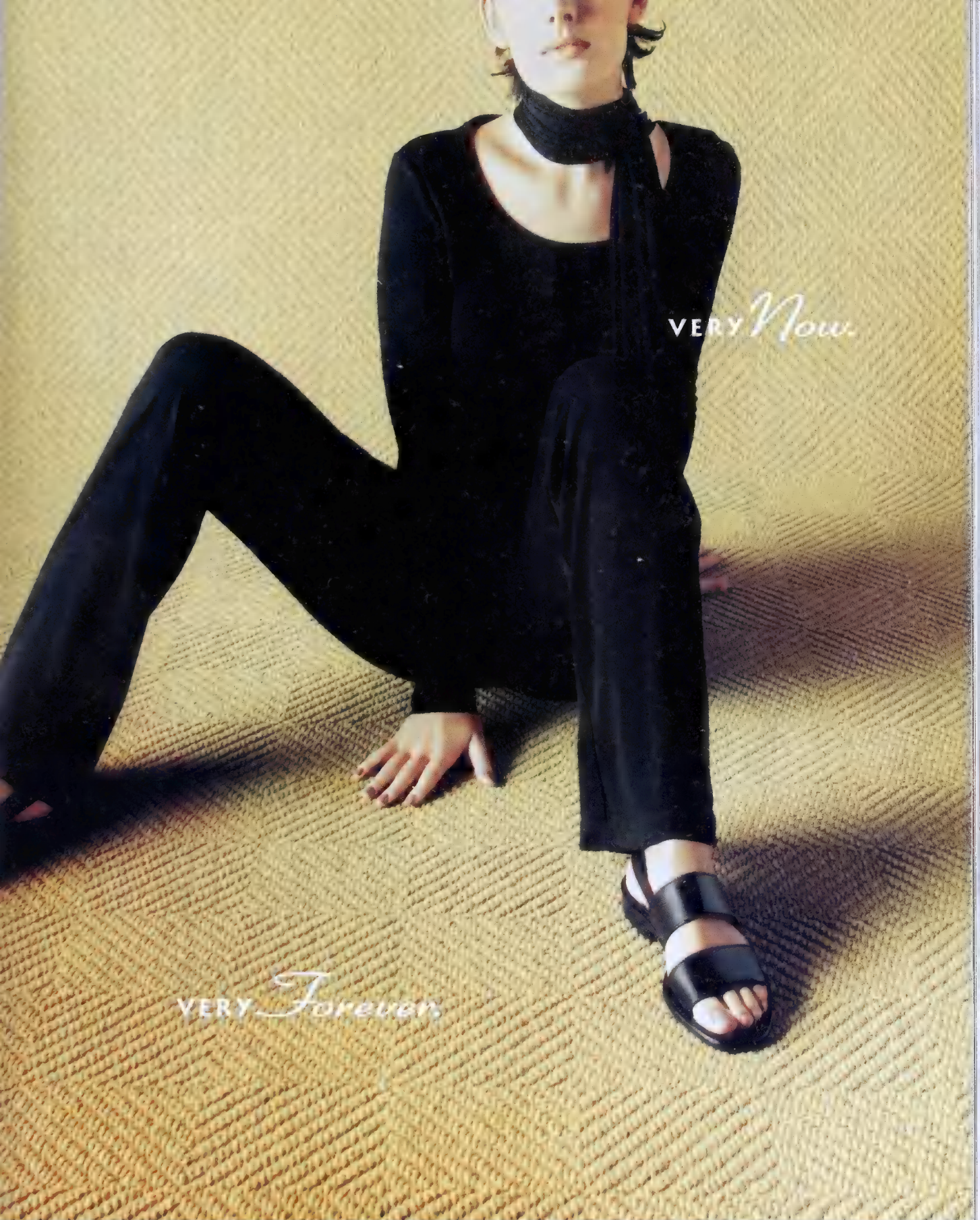


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1. *Bookcase with scalloped sides, $450. From Orbit: 773-376-0003.*
2. *Primary-color pillows add punch to a yellow sofa, $2,241. From Pennsylvania House: 800-782-9663.*
3. *Hickory Chair's 18th-century-style hand-painted chest, $1,200. Call 800-785-4579.*
4. *Slipper chairs covered in cotton ticking, $625 each. From Lee Industries: 800-892-7150.*
5. *Farmhouse-style console in red, $2,165. From Wright Table Company: 828-437-2766.*
6. *Folk artist Warren Kimble based his chest of drawers on a 19th-century design, $1,200. From Lexington Furniture: 800-LEX-INFO.*
7. *Cornflower blue night stand has removable tray top, $760. From Swedish Blonde: 800-274-9096.*
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5. *Maple-topped end table with X-shaped metal bas $390. From The Lane Company 800-750-LANE.*



6. *Cherry chest $2,782, flanked by two smaller ones $1,682 each. From Stickley: 315-682-5500.*



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9. *Cherry veneer and aluminum bed comes with removable canvas covers, $2,075. From Industry: 706-769-6627.*



10. *Larry Laslo based his sycamore book table on a design from the 1920s, $3,940. From Bexley Heath 800-954-7776.*



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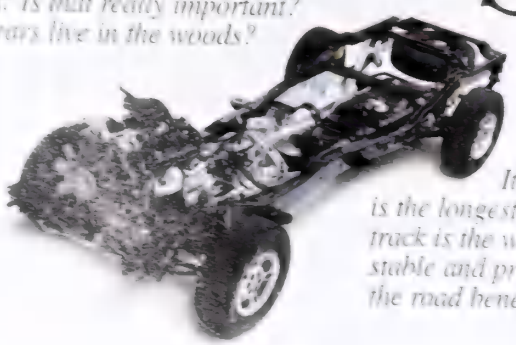


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Have you ever dreamed of taking a Mediterranean cruise? Place a bid on a ten-day vacation on the 100-suite Seabourn Spirit (below) and your dream may come true—so could the dreams of needy families who benefit from Furnish a Future, a program of the Partnership for the Homeless which supplies furnishings for people moving from temporary shelters to apartments of their own. On September 24, a gala auction to benefit Furnish a Future will take place at Phillips Sam & Neale Auctions Ltd. in New York. For sale: hotel packages, restaurant dinners, designer furniture, along with the Seabourn cruise. For tickets ($40), call 212-645-3444, ext. 102. The cruise for two people is valued at $18,420 with an opening bid of $7,000. Telephone bids accepted. Call 800-825-2781. *Julia Mae Johnson*



# SPOTLIGHT ON GREENE & GREENE




**Ghosts of Charles and Henry Greene,** the inspired architects whose designs put the California Arts and Crafts movement on the map, are being invoked this month with two events: Chronicle Books is publishing *Greene & Greene Masterworks*, a survey written by Bruce Smith and photographed by Alexander Vertikoff that looks at 25 of the firm's extant masterpieces and lovingly details the art glass, wood joinery, and architectural details that won praise and scores of commissions. Pasadena, once site of the brothers' office and epicenter of their works, the Robert R. Blacker house is open to the public on three successive weekends (October 2–4, 9–11, 16–18). Originally published by House Beautiful in 1909, the 12,000-square-foot residence—with its dramatic porte cochere, second-story sleeping porches with Japaneseque railings, and baronial entrance hall made of exotic woods—became a cause célebre in 1985, when the owner removed the custom-made lamps, furniture, and other decorative components and sold everything at auction. The ravaged house languished until Harvey and Ellen Kn bought it four years ago and, mindful of the Greene & Greene buildings that have been lost, hired Randell L. Makinson to oversee restoration of what Makinson calls the Greenes' "ultimate bungalow." Proceeds from the tour will benefit another of the architects' houses, the Gamble House, now run by University of Southern California in Los Angeles. Purchase advance tickets for $25 from the Gamble House, 4 Westmoreland Place, Pasadena, CA 91103; call 213-740-TOUR. *Suzanne Charlé*



# GOING FOR GLAM

**Why shouldn't a store feel as comfo able as your home?** That's what Broo Brothers had in mind when the vene ble clothier hired Los Angeles stylemak Barbara Barry to design a new floor for finest men's fashions at the Manhatt flagship store on Madison Avenue. Thi dark wood floors and custom-made c chairs bathed in natural light streami through windows curtained in navy bl suiting fabric. There will be an intima espresso bar to pamper customers wh they're laying out a new wardrobe o big leather table. Call 800-444-1613.

# WATER BOY

**Philippe Starck,** the great imp of international design, has again redefined the look of everyday essentials with Edition 2, his latest line of bathroom fixtures in ceramic, chrome, and acrylic (below), available this month. Like his 1994 Edition 1—though slightly smaller in scale and carrying lower price tags—the new wares tap into the designer's obsession with water. "I love watching the tide go in and out and I'm hypnotized by whirlpools," says Starck. A river fork (or is it a dowsing rod?) inspired the gleaming faucet. Though undeniably chic, Starck's basins, bidets, and toilets ($375 to $1,000) are modeled after humble well buckets and galvanized pails. Starck means for the deep, thick-walled bathtub ($9,975) to be placed in the middle of a room, away from the wall—"a living room where you also just happen to bathe." Says Starck, "Voilà! The Philippe Starck bathroom is so relaxed it can be anywhere." Call Duravit: 888-387-2848. *Vance Muse*






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October 8, 1998

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Seattle Design Center hosts a recognized industry speaker for an educati presentation. In addition, the winner of the Marjorie Siegel Award is honored. Marjorie Siegel Award recognizes one individual for interior design excellence community service. Call 800.497.7997 for speaker and registration information.

### Student Career Day

October 30, 1998

Student Career Day is an annual, day-long program for interior design students. includes seminars on a variety of related topics, showroom tours, a scholar program sponsored by the Seattle Design Center and professional organizations student work exhibit, educators' forum and more. Call 800.497.7997 for more informa

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### Tuesday Designers Series

November 10, 1998

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## BACK ON TRACK

**Every day 500,000 people** race through Grand Central Terminal in New York (shown in a 1937 photo, left) on their way to trains. Now, with the completion of a $196 million restoration by architects Beyer Blinder Belle of the Beaux-Arts building, commuters stop to admire the gleaming nickel-and-gold-plated chandeliers and the Sky Ceiling mural (right) 120 feet above their heads, its 60 stars twinkling again, thanks to fiber-optic cable. The retailing team responsible for Washington, D.C.'s Union Station has assembled a variety of restaurants and shops. The goal of the revitalization, says John Belle, the supervising architect, is to establish Grand Central as a destination, "a town square with a roof on it." A rededication ceremony at the station is on October 1. Call 212-340-2345. *Gary Deane*

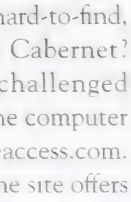


## SPEAKE TO ME



**Even if you're not redoing your bathroom,** you may *want* to, now that Czech & Speake, the luxury English bath fittings company, has a mail-order service in the U.S. Trained salespeople will acquaint you over the phone with such offerings as a classic Edwardian tub with ball and claw feet and a chrome shower head (above, $325 for 8-inch diameter), send you leaflets on the collections that interest you, and, of course, take your order. Call 800-632-4165. *Sara Marisa Bliss*

## BORN TO WINE-SHOP



**Stranded 200 miles from a decent wine shop** and hankering for the hard-to-find, densely lush Corison 1995 Cabernet? What's a geographically challenged wine-lover to do? Turn on the computer and go directly to www.wineaccess.com. This clever shop-on-line wine site offers the esoteric inventories of 27 adventurous wine stores in nine states and the District of Columbia. A search under '95 Cabernets unearths the Corison wine at Los Angeles's Wine House for only $35.99. A click on the mouse drops it into your virtual shopping basket, and the wine will arrive at your door in time for the weekend. *Alice Ferring*



## TOP DRAWER

**Metal furniture designer Paul Jones's work** was sought by leading decorators in the fifties, sixties, and seventies. Billy Baldwin fancied the brass-and-glass coffee tables and satin-smooth steel daybed. For the Kennedys' private White House living room, Sister Parish snapped up a cocktail table on cabriole legs. With their high-quality finishes and hand-worked details, Jones's designs gleamed like jewels in a room. "He knew the right proportions and what to leave off," says furniture manufacturer John Boone, who brought Jones out of retirement and plans a retrospective of his work (above, brass-and-lacquer table from the sixties). Opening November 5, the show includes vintage pieces and never-before-manufactured designs issued now for the first time. Call 212-758-0012. *Sally Clark*

## ANTIQUING ON-SCREEN

**The hunt for that perfect Biedermeier daybed** or 18th-century French fauteuil can seem endless—the trailing in and out of antiques stores, a in and out of cities, for that matt What if you could browse the inve tories of sixty-odd antiques stores half an hour—and all before you even gotten dressed in the mornin That's the idea behind Circline.co an antiques service and Web s whose impressive collection of parti pating dealers across the coun includes Malmaison, Stair & Co pany, Galerie de Beyrie, Alan Mo and Ed Hardy. Unlike many desi sites, Circline.com is fast and easy use. You can look for a specific it or search by furniture types, eras, ar of origin, styles, and even price. pieces are pictured. Only register designers can purchase on-line, anyone can screen-shop free of char *Deborah Michel*

## IN THE AIR

Stark, Tufenkian, and Odegard are putting on quite a floor show these days. All have introduced rugs with lustrous silk woven into the wool.




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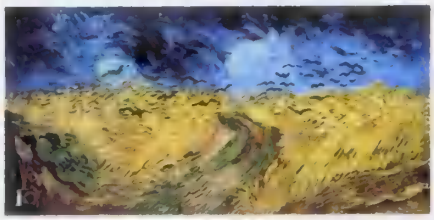
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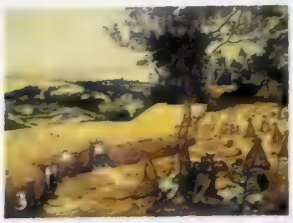
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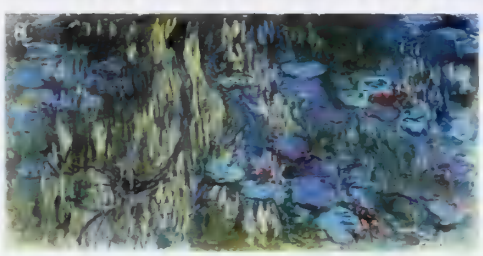
# EXHIBITIONS

**Washington, DC, October 4–January 3** Temporarily closed for renovations, Amsterdam's Van Gogh Museum has loaned the National Gallery of Art seventy paintings by the Dutch master rarely seen in this country. Don't miss *Wheatfield with Crows* (1), which Van Gogh finished in July 1890, just days before his death. Call 202-737-4215. **Los Angeles, October 27–January 17, 1999** The Getty Museum's survey of the legendary 20th-century photographer Man Ray includes his surrealistic 1930–33 gelatin silver print *Larmes (Tears)*—a closeup of his girlfriend's face covered with glass tears (2). Call 310-440-7300. **New York, September 22–January 3, 1999** Pieter Bruegel's 1565 *The Harvesters* (3) is a high-water mark in Netherlandish landscape painting. See "From Van Eyck to Bruegel," the Metropolitan Museum of Art's in-depth look at this rich artistic period. Call 212-535-7710. **Washington, DC, October 16–January 18, 1999** "Pomo Indian Basket Weavers"—the creations of fifty women weavers who worked in California around the turn of the century—includes Sally Burris's twined feast bowl (4). At the National Museum of Natural History. Call 202-357-2700. **Brooklyn, October 23–January 24, 1999** A late-18th-century life-size portrait of a female acrobat (5) is one of 106 court and religious paintings in the Brooklyn Museum of Art's "Royal Persian Paintings: The Qajar Epoch." Call 718-638-5000. **Chicago, October 17–January 4, 1999** Learn about Swedish folk art—this 1843 dog-shaped stool (6) is one example—and its influence on contemporary Scandinavian design at the Field Museum. Call 312-922-9410. **Washington, DC, September 11–January 10, 1999** A visit to Placidia's tomb in Ravenna, Italy, inspired artist Daniel Brush to create *Justinian* (7) in 1989–93. Like others of his works at the Smithsonian's Renwick Gallery, this 3-inch gold-and-steel treasure is meticulously detailed. Call 202-357-2700. **Boston, September 20–December 27** Although he developed cataracts in 1912, Claude Monet continued to paint variations on familiar themes for the remainder of his career. His 1916-1919 *Water Lilies, Reflections of Weeping Willows* (8) is part of the Museum of Fine Art's examination of his later work. Call 617-267-9300.











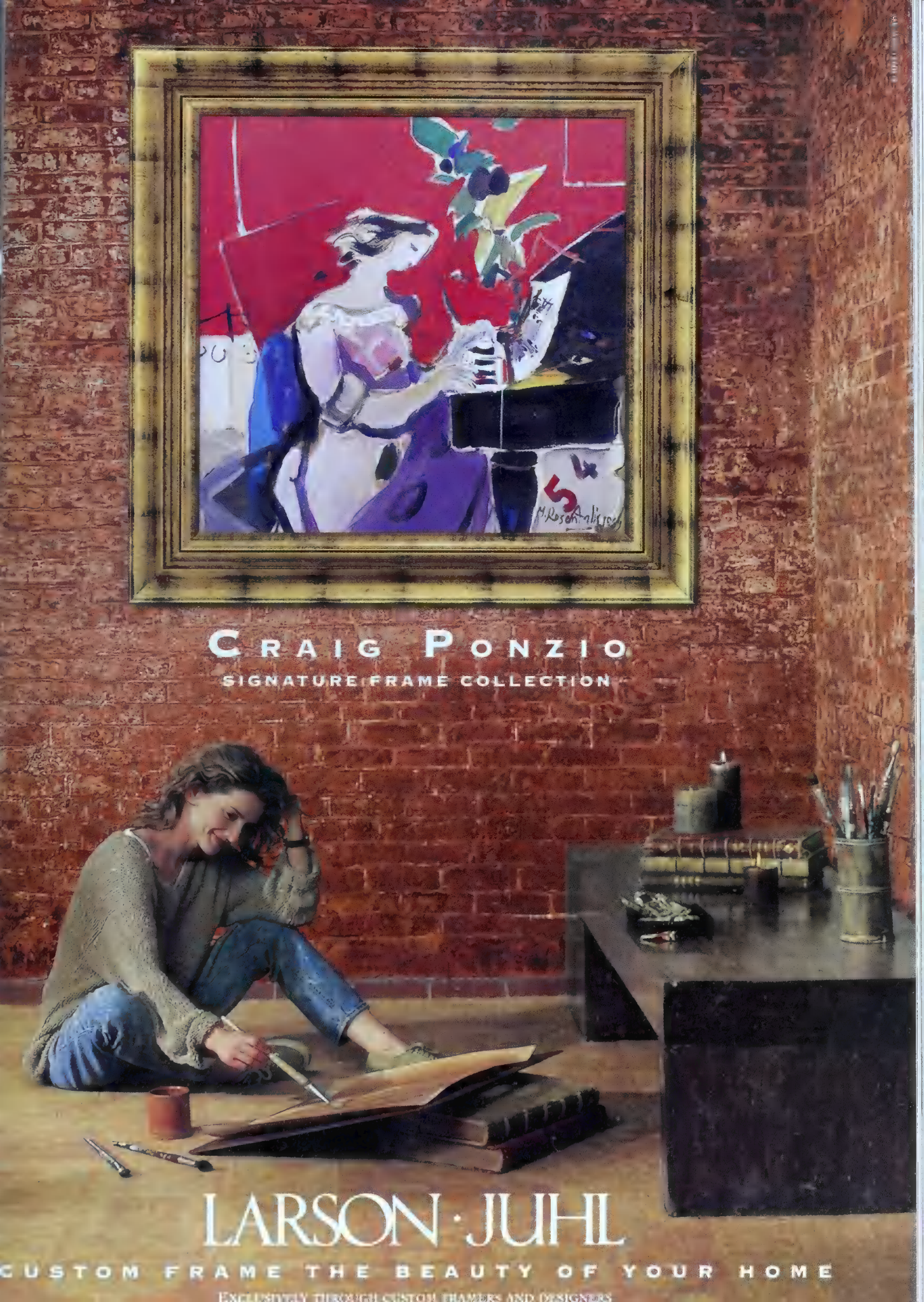
# SHOWS

**Chicago, October 8–11** Tercera Gallery, one of the new exhibitors at this year's Sculpture Objects Functional Art show, will be bringing studio furniture-maker John Eric Byers's fashion-influenced 1998 *Hat Box Cabinet* (9), crafted of Honduran mahogany. Call 312-654-0870. **New York, October 16–22** This rare 1830s Viennese-back Biedermeier side chair (10) from Ritter Antik is at the International Fine Art and Antique Dealers Show at the Seventh Regiment Armory. Call 212-642-8572. **San Francisco, October 14** San Francisco Museum of Modern Art's 13th Biennial Auction puts everything from fine art to furniture on the block to raise funds for the museum. Any bids for Dialogica's 1989 cocoa and sand velvet lounge chair (11)? Call 415-357-4000. **Boston, October 28–November 1** The Ellis Memorial Antiques Show, which benefits local families in need, is also offering contemporary pieces this year. Call 617-523-8696. **Los Angeles, October 23–26** Art Expo features recent works, such as Hungarian artist Gabor Koranyi's 1997 painting *Analysis of Analysis* (12). Call 800-331-5706. *Christina B. Wilson*








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*The lush life, clockwise from above: Muriel Brandolini's fabric designs on a boulle chair; wall-to-wall pattern; the barefoot Contessa; Indian saris bordered in Chinese brocade curtain a window.*





# BEYOND THE PALE

*Pulsating with pattern, color, and exotic furniture, a Muriel Brandolini room is not for the faint-of-heart*

By Christine Pittel

**Barefoot, with Schiaparelli-pink toenails,** Countess Muriel Brandolini d'Adda answers the door of her Manhattan town house and leads the way through Chinese silk portieres into her palm-shaded living room. Continents collide in the exuberant furnishings, which encompass such eccentricities as a biomorphically curved purple sofa and tasseled Turkish slipper chairs.

All colors are born equal, and any surface is fair game for this free spirit, who will fearlessly paint a room aqua and pistachio green, or cover the walls *and* the ceiling with eye-popping fabric—not to mention putting a graphic rug on the floor. "When I see a white box, I want to fill it," says the designer, daughter of a Vietnamese father and French-Venezuelan mother who left war-torn Saigon for Martinique. Brandolini's successful stint as a photo stylist in New York and Milan was cut short when she married into the Italian aristocracy, decorated her first family apartment with big, bold patchwork curtains and Asian textiles, and inadvertently acquired a new career. Friends applauded and became clients who trusted her enough to give her carte blanche.

Hire this woman if you're in a hurry. "I'm very impulsive, and I know what I want almost immediately," says Brandolini, who can find inspiration in branch of coral or a lily pad. "As a stylist had to create an image fast, and if I don't an apartment all at once, my focus goes Her time frame is weeks rather than month which is amazing, considering that she wor from home with no assistant. "I take a fl fee, not the usual commission, because don't want to be bothered with all th accounting," she explains. On a shoppi expedition, she never carries paint chips swatches because "matching" is not part her vocabulary. All the colors swim in h head, and what colors—midnight blue, sa fron yellow, cinnabar red, mango orang Hot hues are juxtaposed with cool until th vibrate off the wall. As Brandolini says, "A the end of the day, beige is boring." ■

### Modus Operandi

- Learn about colors and mix your own paint. Use a brush rather than a roller fo a bit of texture.
- A room instantly looks rich when you cover the walls in fabric, even if i only costs $5 a yard.
- An ordinary chair looks better the minute you stain it black.
- Collect bits of antique silk and rib bon to trim chairs, pillows, napkins.
- Cream lampshades are dull. Cover the shade with patterned fabric for a warmer look.

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# CLEAN UP YOUR ACT

*Think carefully before leaping into design decisions that could become maintenance nightmares*

By Margaret Kennedy



**Last spring at a Sotheby's panel discussion,** architect I.M. Pei shook his head as he explained why he couldn't go back to a hotel he had designed. "Once I brought them a vacuum, and when I returned the next year, I found they'd never emptied the dust bag." He couldn't bear to witness the lack of proper maintenance. Robert Ellsworth, the noted expert on Chinese furniture, chimed in: "I was asked to help furnish the American Embassy residence in Beijing. After a year we had to throw out the Oriental rugs—the Chinese were cleaning them with a *mop*!" He has since put down granite.

I have come to believe that maintenance is largely a matter of choosing the right materials in the first place. For example, while I love the look of the gray-and-white vinyl tile checkerboard floor in our country kitchen, I never thought about how our dog Max's mu pawprints would look after he tear from the garden. On the other han don't really mind the marks of wear the white deck-painted floors in the ing room. They're signs of life. A since Max's fur flies daily, it's a plu have a dog that matches the floor.

Polling a few designers for tips the maintenance front, I gathered adv straight from the trenches. ■

### BUNNY WILLIAMS

- Everyone has a different standard of perfection and tolerance for upkeep, so analyze your habits to avoid becoming a slave to cleaning.
- Dark carpeting shows every speck of lint; Oriental rugs hide a multitude of sins.
- Control clutter with lots of big open baskets for stacking newspapers, auction and garden catalogs.
- Absolutely the most practical upholstery fabric is beige or brown linen velvet.
- Be realistic. If you can't keep the dogs off your sofas, buy inexpensive washable cotton Indian bedspreads to tuck around the cushions.

### PAUL WISEMAN

- Choose materials that look good as they age—natural wood will mellow, figured limestone won't show stains, integral-color plaster never needs painting.
- Lined and interlined curtains will last from ten to twenty years and should never be dry-cleaned. To get rid of dust, lightly vacuum from behind.
- Always use a fabric finish such as Fiberseal for fragile silks, velvets, or suedes. The Pro-Tection brand comes with a stain kit and if that doesn't work, one of their experts will arrive to help.
- Gravel driveways may look great, but bits of stone stick to shoes, causing the ruin of many a marble or wood foyer floor.

### NANCY MULLAN

- Kitchen countertops made of solid surface synthetics such as Avonite or Corian are easiest to maintain—a scorch mark or scratch can be sanded out.
- Grout sealers are not perfect. If you feel compelled to g at it with a toothbrush, then tile countertops are not for y
- For kitchen floors, forget white unless it has some kind of pattern or texture.
- Wood floors—pickled or stained a light or medium tone—wear well in kitchens if once a year they are sande with steel wool and given a fresh coat of polyurethane.

### JOHN SALADINO

- Antique case pieces are a good choice, since any scratches only enhance their patina. Conversely, pull-up chairs should be modern so they don't creak or break.
- For families with children: no wall-to-wall carpeting; choose satin-finish paint, not flat, for walls; no sharp-cornered glass-and-steel coffee tables—washable aniline-dyed leather-upholstered ottomans cushion the fal
- Headboards should be wood, leather, or slipcovered for those mornings when everyone piles into bed.
- If you have animals, avoid glamorous silk curtains that puddle and provide a place for dog and catnapping. High swags and jabots or tailored Roman shades will remain hair-free.
- Always prewash fabric for slipcovers, and order two sets

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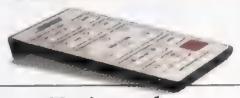
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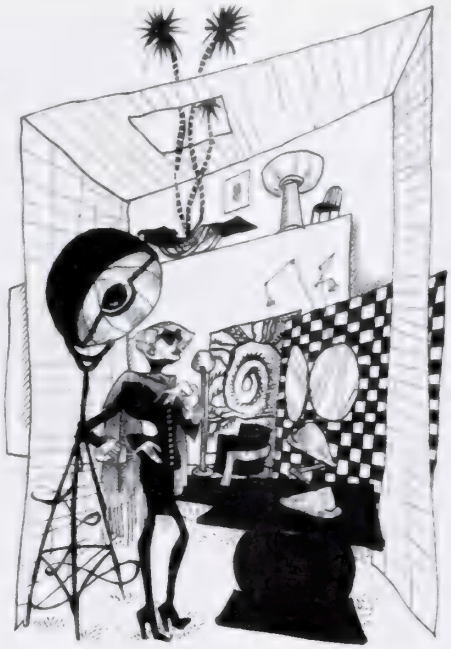
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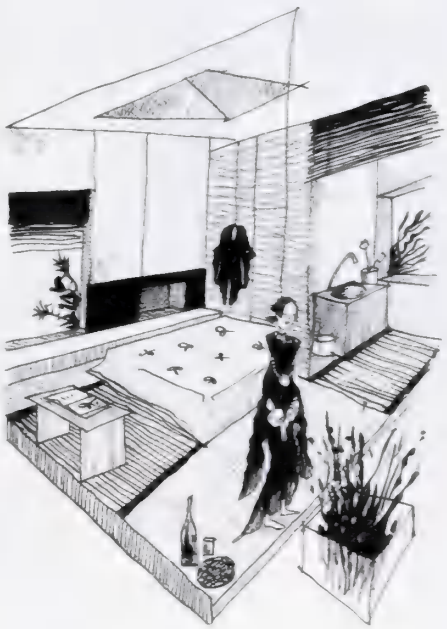
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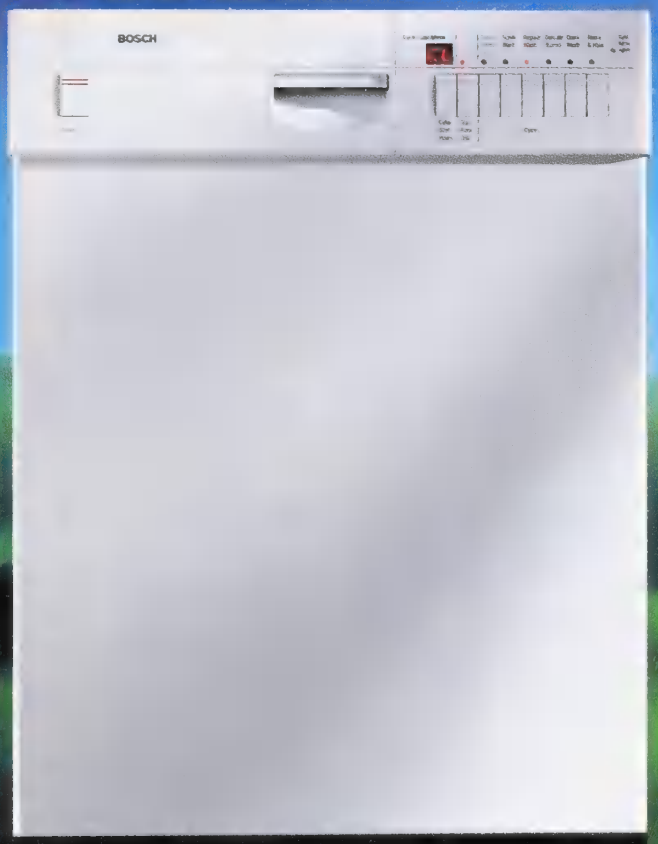
# STYLE GUYS

*Christian Lacroix and Patrick Mauriès cast a critical eye on forty years of interior design*

**People who think** of Christian Lacroix as a man who is dead serious about butt and bows may be surprised to see the wonderfully wicked caricatures on this page, work of his excellent pen. Lacroix has been a fashion superstar since 1987 when launched the pouf dress, legendary symbol of the Excessive Eighties. He recently ad bed linens and tabletop designs to his repertory, but he is about to become known more people than ever through his illustrations in a new book *Your World and Welco to It*, subtitled *A Rogue's Gallery of Interior Design*, six of which are shown here.

The book, written by design critic Patrick Mauriès, was just published in t United States in September by Simon & Schuster ($25). Mauriès begins his analy with the "horizontal modern" of the sixties, heavy on Mies and Corbusier furnitu and ends with the "'junk junkie" of today, for whom flaking original finish is the si qua non. In between, the author and artist inspect and sometimes skewer forty years fleeting fashions, including chintz fever and haywire deconstructionists. ■

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houses for the next millennium

# pushing the digital envelope

third in a three-part series

## Architects: HARIRI & HARIR



Exterior walls can display everything from an address to a scene of a faraway place, or even print a "Billy, come home for supper" message. Clockwise from top left: The carport is sheltered under the second-story communal room for cooking, dining, and entertaining. The tower contains bedrooms and studies. A two-acre suburban lot with a lawn stretches toward a thicket of trees.

m the carport court a ramp goes to the entrance; its right panels project a beach scene. Indoors (below), another ramp
ds to the hallway for communal rooms; this is one of the transitional spaces of the house, which the Hariris call "corridors
the future, where inhabitants unplug themselves momentarily from the virtual to the actual world."



Using spaceship technology, Hariri & Hariri have a virtual field day designing a house for the bravest, newest world

BY SUSAN ZEVON



# houses for the next millennium





**The kitchen (both views, above) is equipped with a laboratory-long counter for food preparation and snacks. The display wall based on NASA-type liquid-crystal technology would enable the family to prepare a meal with the help of a virtual chef from a favorite restaurant anywhere in the world, and then have dinner with a virtual guest.**

**Bold experimentation has characterized** the work of Hariri & Hariri ever since Iranian-born sisters opened their own architecture office in New York City in 19 Whether designing a SoHo loft, a line of lighting, or a spec house, Gisue and M gan Hariri are constantly seeking new materials and innovative design solutio When House Beautiful asked them to design a house for the next millennium, t did considerable research (even getting in touch with scientists working w NASA) to find building materials.

Using technology we are already familiar with in home computers and c machines, they designed a "digital" house which allows their family of the futur switch between actual and virtual reality with the touch of a fingertip. When r dents are tired of a gray winter day outside, wall panels could simulate a sun-sw beach view. Entertainment from any place in the world would be instantly on t as well as access to colleagues and authorities in any field.

The Hariris have organized the house into a few prefabricated units that t envision being available "off the shelf" at a place like Home Depot. The fam would have a large room for gatherings, meal preparation, dining, and enterta ment, plus a tower of bedrooms and studies.

Because the architects designed a workplace as well as a residence, they h planned a study across from each of the bedrooms where an entire 8-by-8-foot w would consist of a display panel used for teleconferencing and tasks such as draft or making business charts. Students could be connected to any cyber-classroom the world. Because the panels open the house to a global network, the actual sp does not have to be large, the Hariris feel.

These panels plug into a digitally operated spine framed by a steel struct and a glass enclosure made of active matrix liquid crystal displays (AMLCDs). T AMLCDs would resemble thin computer screens. The flat panel displays w high-definition imaging are now being used in military aircraft as well as NAS space shuttle fleet. Although they are not to be had as a building material, "w adequate funding these panels could be available in a few years," Mojgan Ha says. "Major changes in architecture are usually precipitated by new materia Gisue adds: "Steel and glass made the skyscraper possible." If the Hariris have opportunity to develop their ideas, liquid crystal panels could change the way live in the 21st century.

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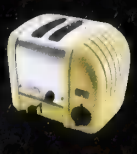
One down. 107 to go.



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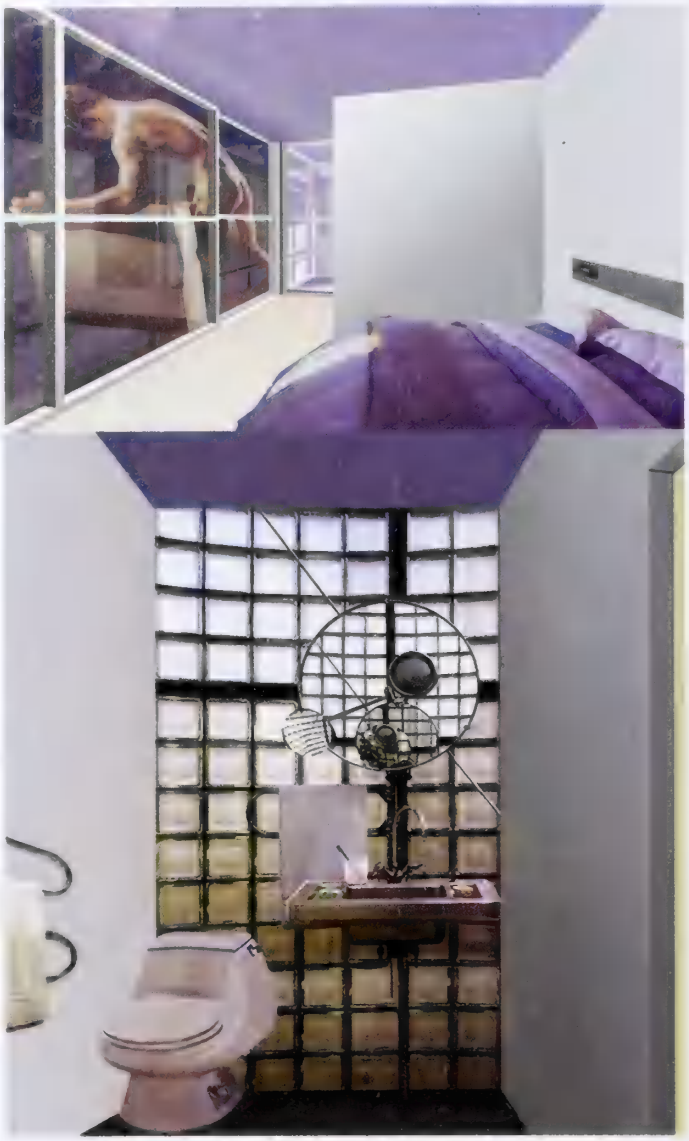
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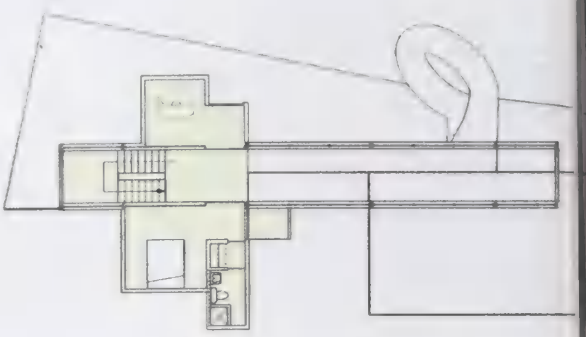


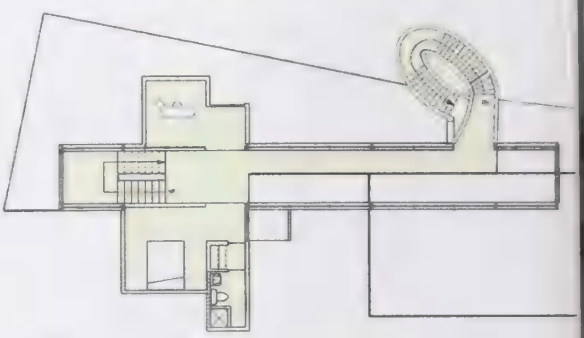
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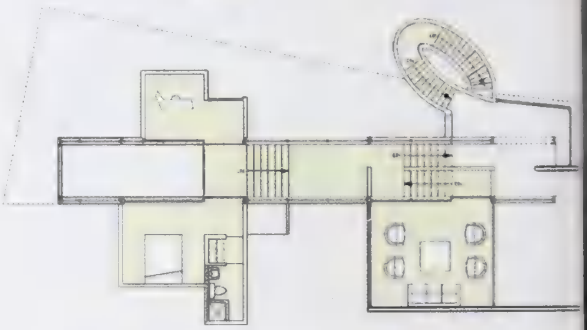
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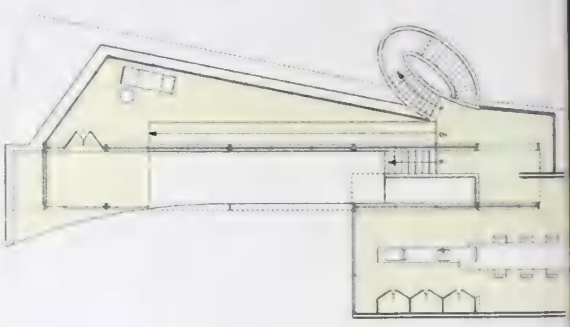
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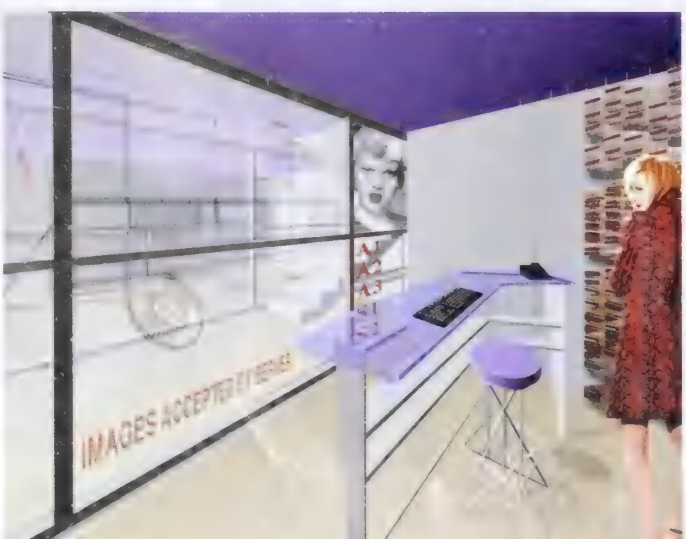


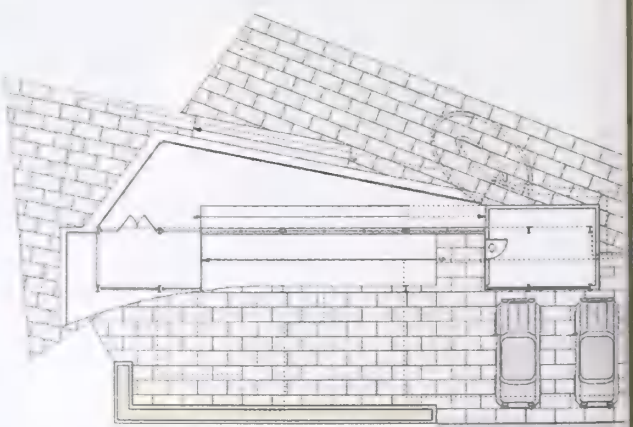






Floor plans show how communal areas in the right wing connect to a tower of bedrooms and studies on the left. Corridors, ramps, and staircases provide circulation. Top: The architects suggest for the bedrooms a dream recorder above the bed and a facing wall for replaying them. Center: Bathroom with mirror layered over glass blocks. Below: Study detail.



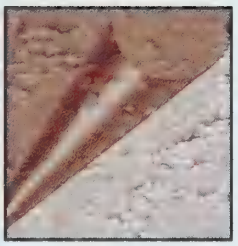


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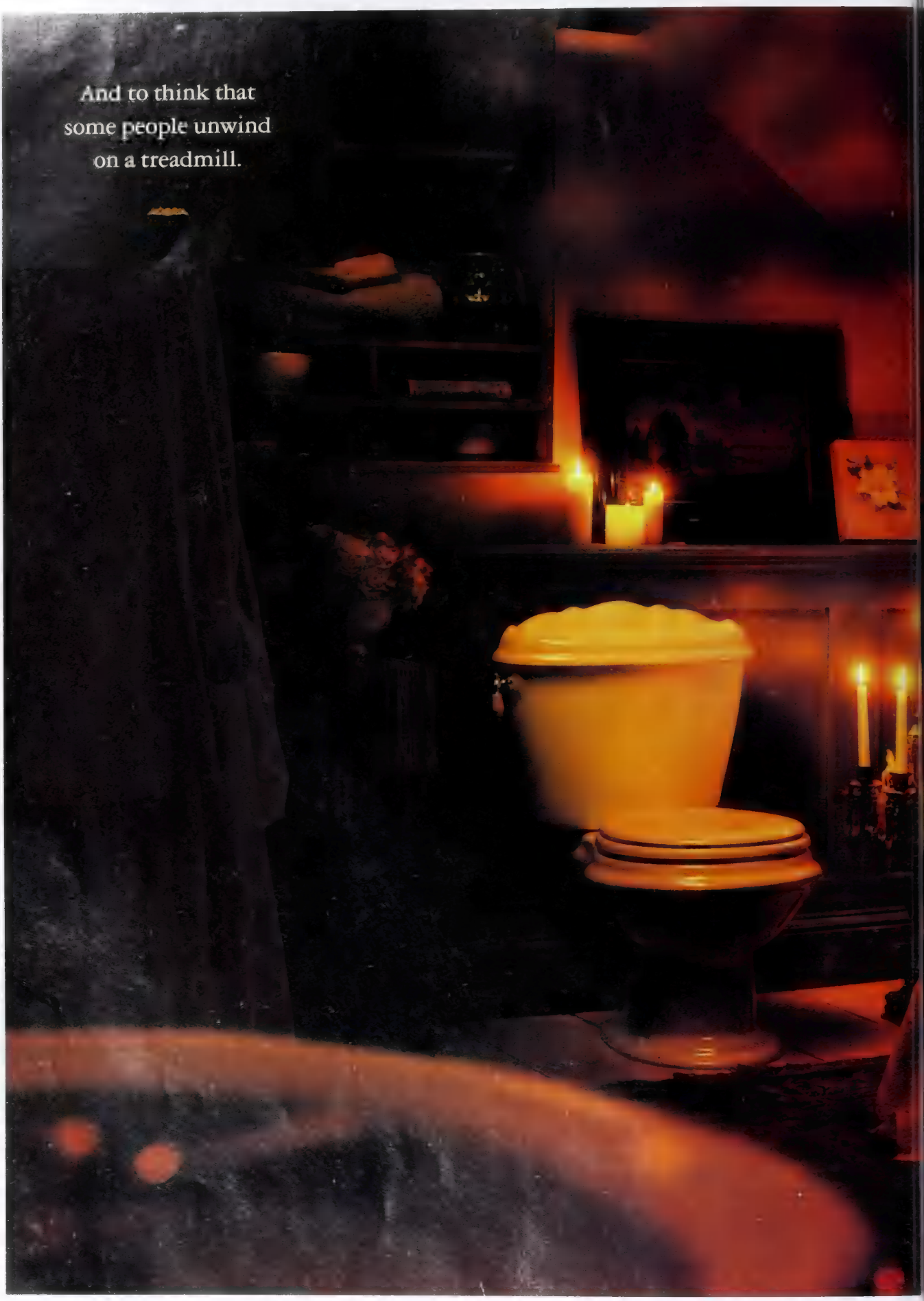
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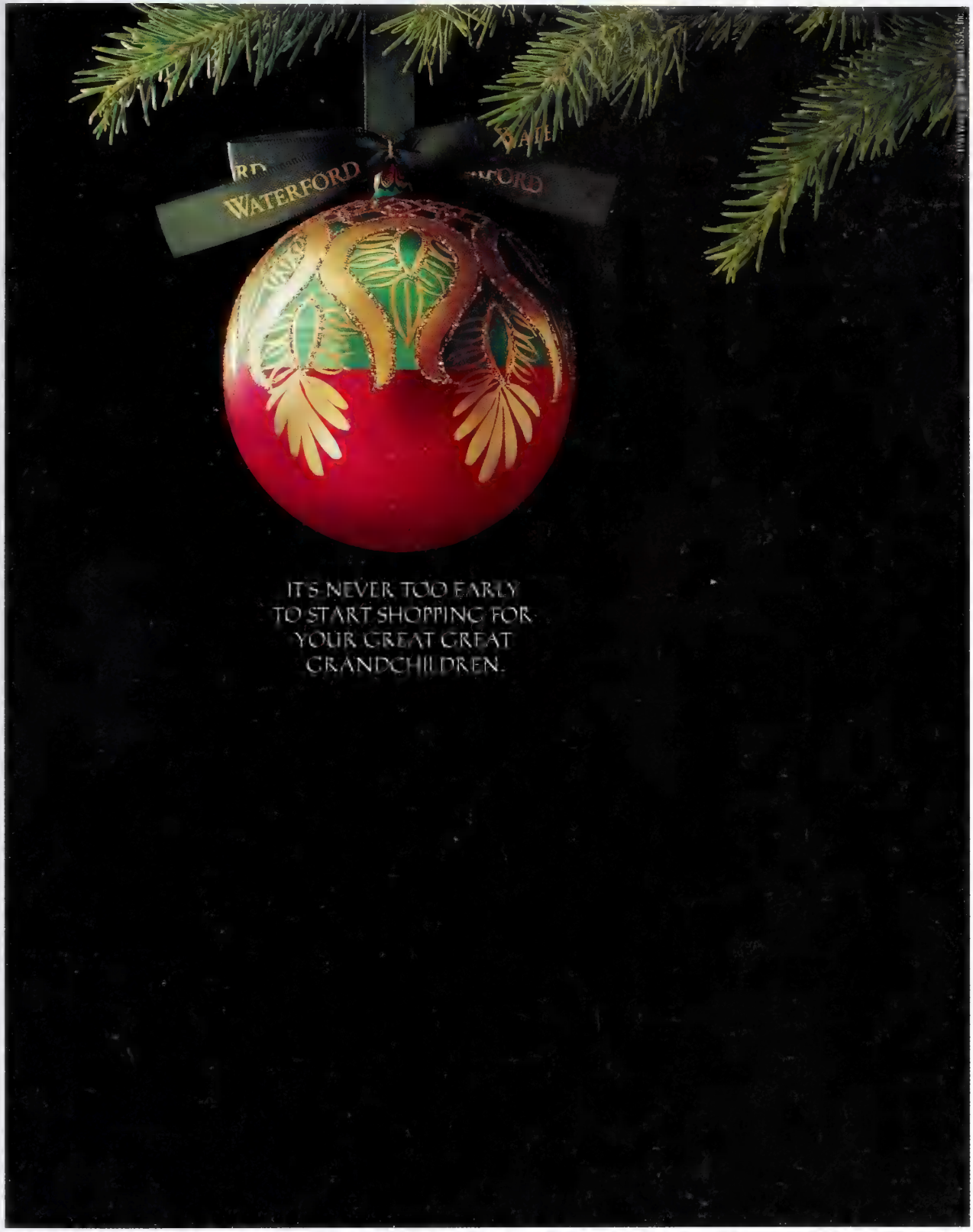
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# Texas town house

## Architects: MOORE/ANDERSSON

Moore/Andersson Architects designs an innovative house that anticipates tomorrow's land-use issues while evoking timeless images of home

The entry court stars a fountain and reflecting pool.
Above: A wide staircase leads to the front door past the office on the right.

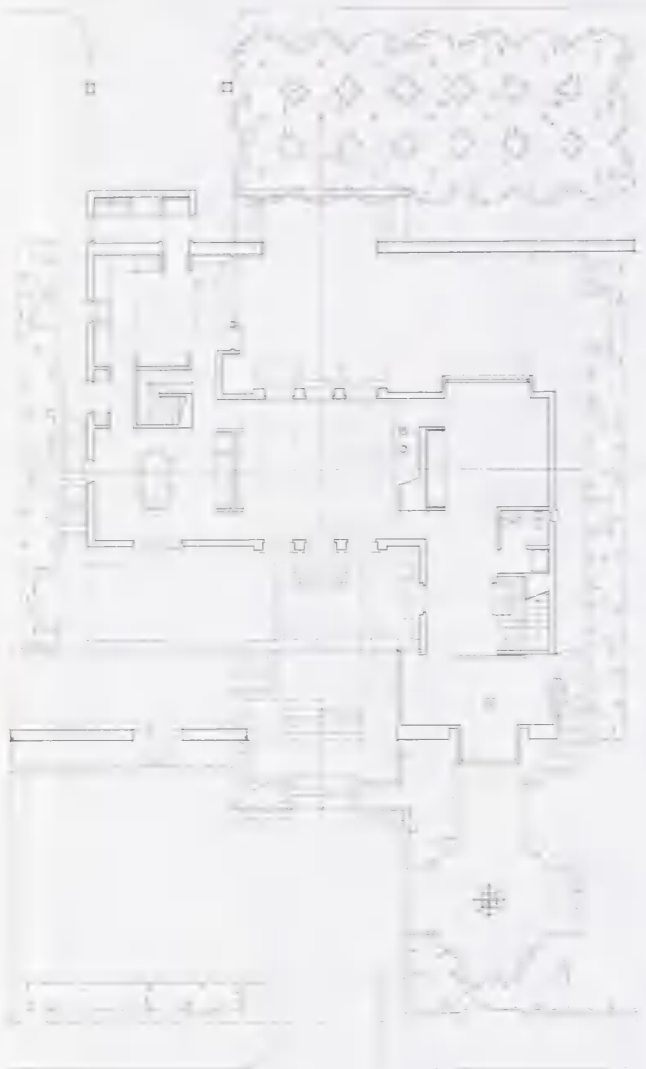



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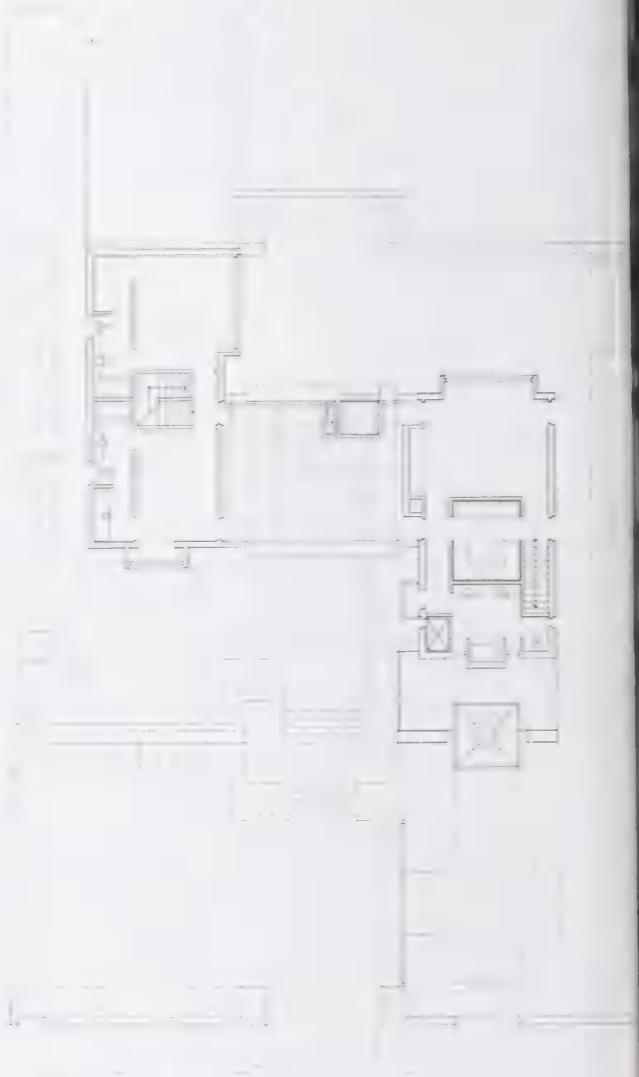
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# houses for the next millennium



First Floor



Second Floor



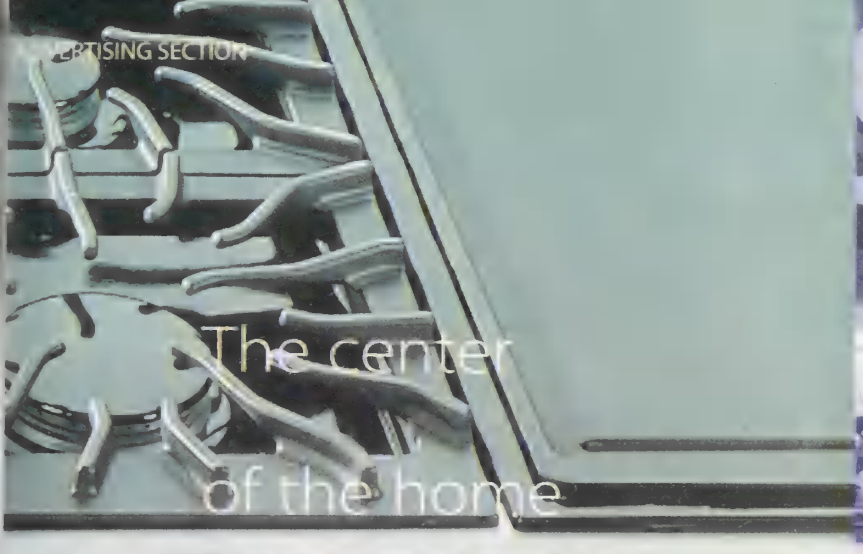
Floor plans (top) show how the ground-floor wings flank a central living-room pavilion and how the roofed terrace on top of this pavilion links the second-story master suite and two other bedrooms.
Above: View from the street of the house with its 75-foot frontage. Home office faced with a reflective metal finish is at the right.

**"This is a wonderful time for architecture**—a time of b evolution and innovation," Arthur Andersson says. He founding partner in Austin-based Moore/Andersson, the architectural office established by Charles Moore, and one several firms that carry on Moore's legacy, which honors r dential design as one of the profession's highest callings.

This house, designed for House Beautiful by the Te firm, reflects Andersson's assessment of our pivotal moment time. The scheme is evolutionary in that columns, Frer doors, and a central pavilion evoke timeless images of hor Yet the plan, materials, and use of the site are aimed straigh the 21st century.

Andersson, who worked on this project with Steven D rak and Chris Wise, considered House Beautiful's request t each of the ten participating architects create a house app priate to their particular region. He says, "Thinking of domes life in Texas in the next millennium, it seemed natural to sel a site that represented this state's hill country. But instead choosing a large, rambling parcel of land, we thought our and scheme should be more modest, more aware of land-us

ERTISING SECTION



The center
of the home

takes **shape.**





Introducing the

Jenn-Air

**Kitchen of**

**the Future**

by Johnny Grey

JENN-AIR

THE SIGN OF A GREAT COOK®

# plans for the future

copyright Johnny Grey

As a new millennium approaches, the kitchen continues to hold title as the "heart" of the home. At Jenn-Air, we like to think of it the brains, too. **The Jenn-Air Cook's Kitchen System** exemplifies t very best thinking on how we live and entertain today **and** tomorro

Apart, Jenn-Air appliances offer the level of performance expected gourmet cooks. Together, they offer cooks the ultimate kitch appliance system to make cooking easier and more enjoyable. Jer Air's vice president of cooking products, Mark Buss predicts that today's kitchens are consumer friendly, tomorrow's will be comput friendly." Buss adds, "the kitchen of the next millennium will combi the latest technological advances with sleek styling to be the tr center of entertaining, cooking and relaxing."

Nowhere is this prophecy better realized than in the **The Kitch of the Future** designed for Jenn-Air by Johnny Grey. Recognizi that changing gender and age roles have brought the whc family into the kitchen, this award winning designer and auth has made room for everyone. And everything.

Incorporating the shared insights of the **Jenn-Air Future Tren Panel** that included both Buss and Grey -- as well as a sociologi chef and trends analyst -- the expansive floor plan celebrates t designer's theory of the **"unfitted kitchen."** Abandoning standa wall-to-wall cabinets in favor of stand-alone work spaces and stora

Recognizing flexibility as a key element of today's kitchen Jenn-Air cooktops and ranges are complemented by numerous accessories, including Jenn-Air's Wok for use on both electric and gas elements below.



revolutionary concept in shelf space. Simply turn the handle to adjust Jenn-Air's
te Elevator™ Shelves to easily accommodate everything from a vase of flowers to
champagne. And all without annoying food first. Now that's innovation!

ts, the plan invites movement, conversation and multiple cooks.
d the job of both gourmet chef and novice will continue to be
nanced by innovative technology -- a trend that has seen Jenn-Air
the forefront. With burner outputs ranging from 800 to
000 BTUs, Jenn-Air's expanded line of Pro-Style™ gas cooktops is
perfect example -- offering precise heat for everything from
mering to stir frying. With two cooking areas (left) Grey shares
nn-Air's vision of providing consumers with added flexibility
d versatility.

where is that flexibility better displayed than in Jenn-Air's
novative new **TwinFresh™ side-by-side refrigerators.** Separate
mate control monitors in the refrigerator and freezer maintain
nsistent temperatures for optimal food preservation. Labeled
"cook's refrigerator," it also meets the constant "in-and-out"
mands of the family and friends Grey envisions sharing this
lti-purpose space.



cooktop so

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is rare.




Style Well contiguous porcelain-on-cast-iron grates that allow pots to slide effortlessly from burner to burner and a fixed electric griddle flexibility and ease like everything
(48" Pro-Style™ Triple Gas. Model CCGP4830P)

With a full line of products to fit any space, Jenn-Air meets the needs of the "micro-kitchen" -- snack preparation areas, buss envisions throughout the house. At right, Grey's kitchenette warrants a place off the home office.



# the future doesn't just look bright it sparkle





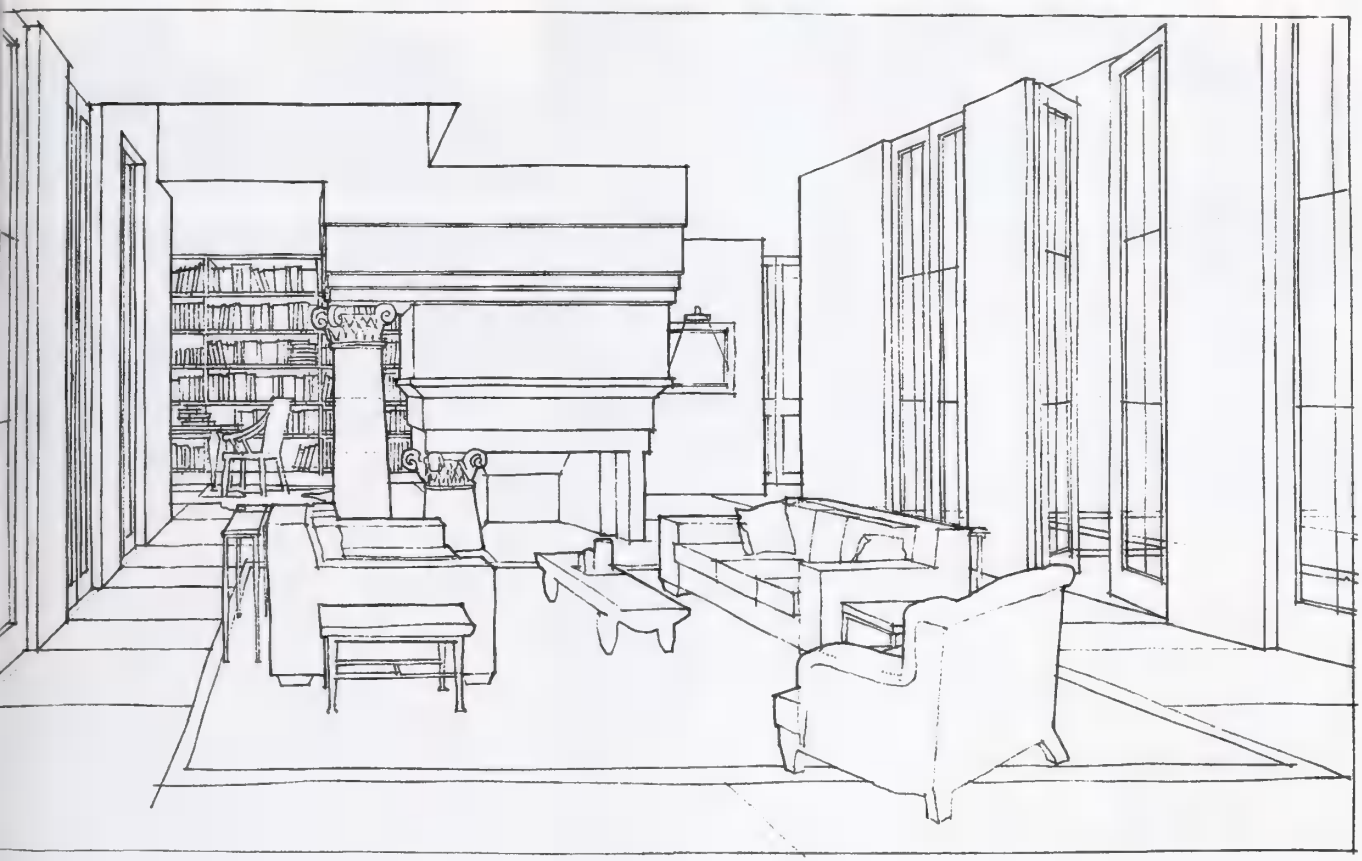
That vision of comfort and accommodation is the defining tre as we make room for the kitchens of the future. Grey is bc enough to foresee dining, cooking, children, office ar entertaining all sharing the same grand space. Appliances, tc must adapt to the kitchen's new role. And some of the best dc very quietly. **The Dual Function Sound Seals™** and sou absorbing **Granitec™ Tub** featured in Jenn-Air's new dishwash line so reduce noise, they seem to invite conversation.

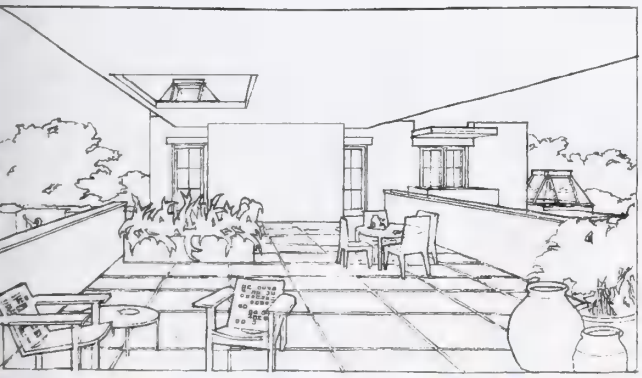
The Jenn-Air Cook's Kitchen System promises a process witho boundaries. A seamless transition from meal preparation to cooki and finally clean up. In perfect keeping with "wall-less" -- Grey ultimate definition of his dream kitchen -- the future demands or that we **"entertain the possibilities."**

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# houses for the next millennium







**he light-filled living room (top) adjoins the library. enter: The upstairs terrace has a roof to shield it from e sun, and open sides for cross ventilation. Above: he front facade as viewed from street.**

issues facing the new century. So we decided to limit ourselves to a quarter-acre single-family lot."

To enable the occupants to work where they live, the plan layers the spaces from public to private. From the street or a motor court a garden leads to a building that may be used as an office. To distinguish this building from the house, the architects specified a thin-walled construction of metal sheets, perhaps of titanium. They further specified that a space for a conduit be left in the wall for future technological hookups.

An entry hall adjacent to an open court links the office to the house. The first floor is organized around a central pavilion for living and entertaining. At one side stands the library, at the other the dining, kitchen, and laundry areas. Upstairs, a roofed terrace connects the master bedroom to two smaller bedrooms. "The pavilion on the first floor would be made perhaps of a conservative amount of wood, with lots of steel-framed glass windows and doors to make it light and airy," says Andersson.

The remainder of the house is very simple and, in contrast to the pavilion and the home-office building in front, is connected actually and symbolically to the land. Andersson explains, "We have proposed wall construction of sustainable materials, such as straw bales stacked vertically and stuccoed."

Outdoor spaces are as carefully planned as interior rooms. The visitors' entrance is a formally landscaped auto court; the office has its own small contemplation garden. The entry court includes a fountain and dining terrace, and a private garden is adjacent to the library, living and breakfast rooms. An orchard on a rear upper terrace of the property provides fruit and a lush backdrop for views from inside and close by the house.



The components of the forward-looking design system are shown above and left in a sample variety of configurations. Below: A computer rendering of a garden court in a house for an urban site, one of two complete schemes seen in these pages.

# a kit of parts

## Architects: MOORE RUBLE YUDELL

A California firm invents a new computer process for the design of houses and executes two examples—one for a flat urban site, one for a hillside

*ulligan. Water for Life.*

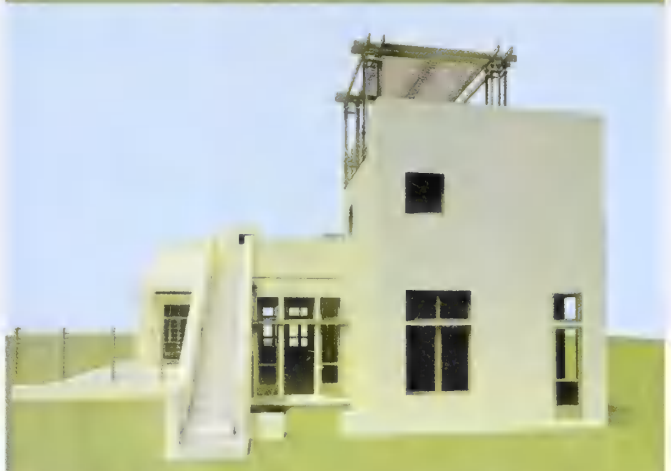


# houses for the next millennium









**Floor plans for the urban-site house (top) show how indoor rooms alternate with garden courts and terraces. Above center: View of model with office on left, living space at center, and garage on right. Above: Main office entry is to the right of the outside stair to guest suite and terrace. Top right: Great room fireplace separates informal dining area and living room.**



**"A lot of Utopian schemes** for houses of the future are lock into a specific moment—Buckminster Fuller's Dymaxion hou for example. Paradoxically, as soon as you identify the mome it has passed," says Buzz Yudell, a partner with John Ruble Moore Ruble Yudell Architects & Planners (MRY), the San Monica–based firm. So instead of forecasting the 21st centu with the design for a particular house, the principals, worki with architects Mario Violich and Ada Mancilla, used the l est computer technology to create a vocabulary of buildi components they call "a kit of parts." These components can assembled in a vast variety of configurations and materia depending on client needs and site constraints.

Kit design expands upon MRY's tradition of active involving clients in the creative process. The late Char Moore, a founding partner in the firm and one of the mo influential architects of this century, championed the one revolutionary idea of bringing the prospective residents into t planning of their houses. "In the early days, I remember Char holding workshops with clients where we would begin the wo with reams of butcher block paper and big markers," says Ma Violich.

Unlike earlier prefabricated houses with factory-assembl parts that were not specific to the conditions of a particular s or a particular family, the MRY system is conceived to accor modate a wide range of style permutations and materia Included are:

*Heavy Elements:* Thick walls and hearths to satisfy t deep human need for shelter and connection to the land.

*Light Elements:* Trellises, sun shades, sliding walls, an screens for reconfiguring rooms and altering the openness the environment. Lightweight screens and metal vents, son employing solar technology.

*Interior Elements:* Rooms flexible enough to support d ferent activities and moods—for example, a "great room" f living and entertaining, an "intimate room" for reading an meditation, a "loft room" for work and home projects, an a "wet room" for bathing. Some rooms to include built- furniture.

# Think of the possibilities.

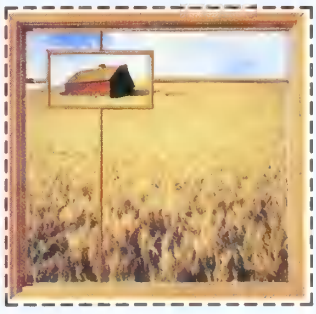




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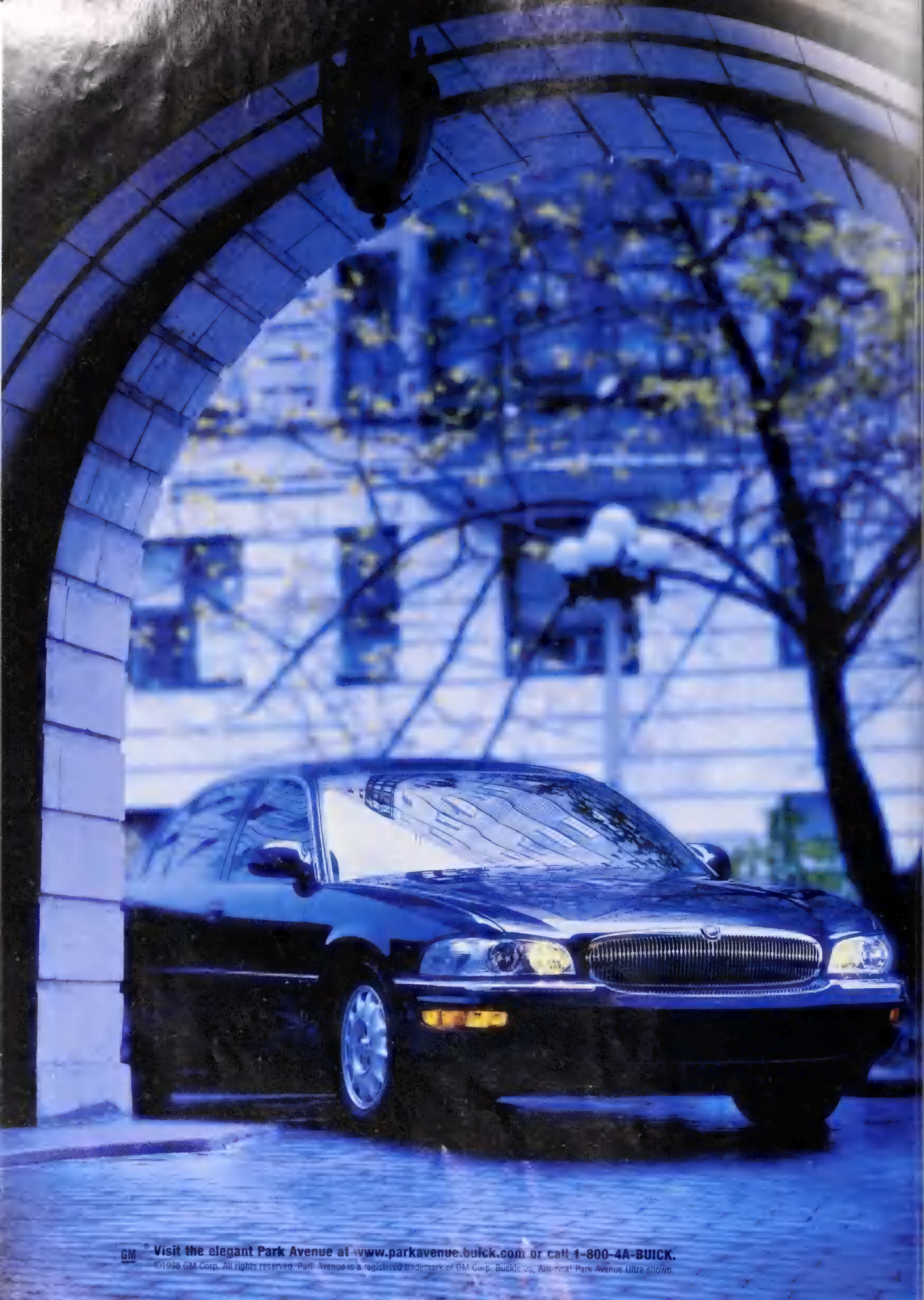
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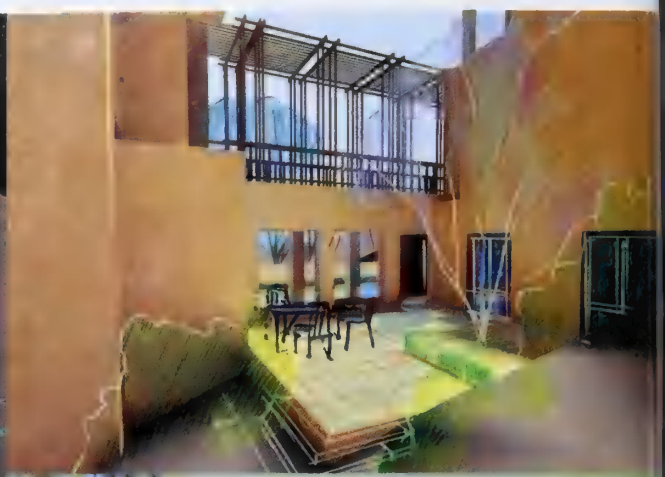
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# houses for the next millennium











*Landscape Rooms:* An array of exterior spaces, includ bridges, courtyards, and terraces to extend interior roo

The architects hope that the kit will enable clients think about what they really need and how they really w to live, instead of being stifled by traditional room labels. single person or a couple might decide that all they need great room, a wet room, and a tower for sleep and study, p a landscape room or two," Yudell says.

Partner John Ruble foresees the day when clients c call up MRY's Web site and make selections from the kit start the design process even before meeting with the arc tects. They hope that by creating a vocabulary of buildi parts and a computer link between the client and the prof sional, an architect-designed house can become affordable more people.

Used to construct villages and communities, this desi system could approximate the visual cohesiveness of tra tional Greek hill towns with their variations on a set of for

**Rooms in the hillside house interflow, and most have outside doors. Clockwise from top left: View of the garden court from the guest suite. Looking across a garden court to the arcade and bridge that connects the two buildings. A wall of French doors opens the guest bedroom to an adjacent garden. A fireplace punctuates one end of the great room. Visible from t dining room are stairway on left, great room on right.**

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**(Below)** Now available for the home, Culligan's unique filter system improves the taste of coffee, tea, juice, pasta — everything you make with water.

If the future looks bright, it's because m manufacturers have taken a shine to the very best that today's technology ha offer. From ease of use, to streamlined design, to energy efficiency — they h rendered the home a showcase for the benefits of modern science and mate at century's end.

"Taking floors to the next level" might be the best way to describe what Dupont achieved with the introduction of their improved STAINMASTER® carpet. Its *Advan Teflon® repel system* lowers the surface energy of carpet fibers, actually pushing and spills away. When combined with the proprietary stain-resistant technol found in STAINMASTER® carpets, the result is a carpet that stays 40% cleaner. carpet also keeps its true color longer by drastically reducing the dulling caused dirt build-up. And while twice-a-week vacuuming is recommended by the Carpe Rug Institute, surveys show the average person only has time to vacuum onc

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THE STATE



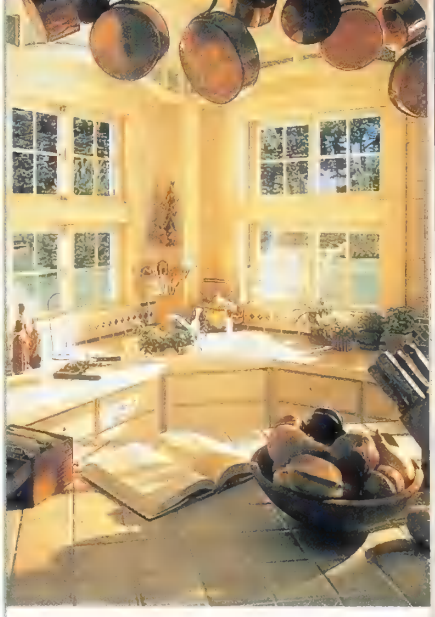
week. The new DuPont STAINMASTER® improves cleaning efficiency by 26 So, while making the most of every cleaning, STAINMASTER® recognizes that ti being at a premium is a trend certain to continue into the new millennium.

This foresight into how people live today (and tomorrow) characterizes the b products designed for the home — some even addressing multiple concerns simu neously. Healthy living, space efficiency and cost effectiveness — all buzz-words at century's end — are just some of the *Culligan Good Water Machine'* many benefits. This complete drinking water system features a triple filter proce first a particulate filter rids water of the sediment that leaves it cloudy while a d activated carbon filter removes chlorine and the other substances that cause b taste and odor. Lastly, a Reverse Osmosis Membrane — long recognized as one the most advanced filtering technologies — removes even microscopic impurities, in an equally modern design that needs only 1 1/4 feet of under-sink space. And w designer waters seemingly the talisman of modern living, Culligan provides "bot quality" drinking water at a fraction of the cost.

While healthy living has had a stronghold on our recent imaginatio environmental sensitivity has found a permanent place in our consciousness. A while home appliances have seemed the more visible signs of ene

ervation, new building materials have plugged into modern technology to do than their share. *Integrity*™ windows and doors from Marvin show a view of ervation that is undeniably beautiful — and are one of the first to qualify for the GY STAR rating.

architects featured in *House Beautiful's* "Millennium" issues were all asked to regional considerations in their designs...and the ENERGY STAR program does same. A joint program of the U.S. Department of Energy and the E.P.A., bership demands that windows and doors meet the predetermined energy fications of one of three U.S. climate regions. Impressively, *Integrity*™ windows doors meet all three. And because all *Integrity*™ products feature *Ultrex*, an vative low conductive exterior of glass fibers and liquid resin, the result is a y indestructible shield protecting against outside elements, warping, rotting ending. Recognizing that electricity generation accounts for 35 percent of all



**(Above)** The E.P.A. notes that if Americans bought only ENERGY STAR products — like Marvin's *Integrity*™ windows and doors — it would reduce electric bills by more than $100 billion.

# sion

# uture.

## E ART HOME

carbon dioxide emissions, the *Integrity*™ line "opens the door" to responsible e design that need not forego beauty.

cutting edge in no way means cookie-cutter homes. With late-century dernism" an eclectic mix of old and new aesthetics, many manufacturers meet challenge of combining state-of-the-art performance with a range of profiles. rican Standard's comprehensive collection of fixtures for kitchen and bath ne of the best examples. Their *Reminiscence*™ collection brings turn-of-the- ury romance into the next century with its "slipper tub." The free standing is accented with antique-styled ball and claw foot legs and crafted of ble, high-gloss acrylic and DuraBond™ for comfort, easy cleaning and ole-free installation. The same vintage styling is displayed in their two-piece t featuring the new maintenance-free SMART VALVE™ water control, ising positive shut-off and a quiet re-fill. Both display a classic styling that s ultra-modern performance.



**(Above)** American Standard's vintage styling — matched by state-of-the-art performance — promises to bring comfort to those nostalgic for an unhurried past.

rything old is new again" still rings true as nostalgic designs and the comfort bring promise to take their place in the 21st century. And "everything new" have even greater resonance. For when it comes to finding the best examples ow technology touches everyday lives, there's no place like home.

# houses for the next millennium



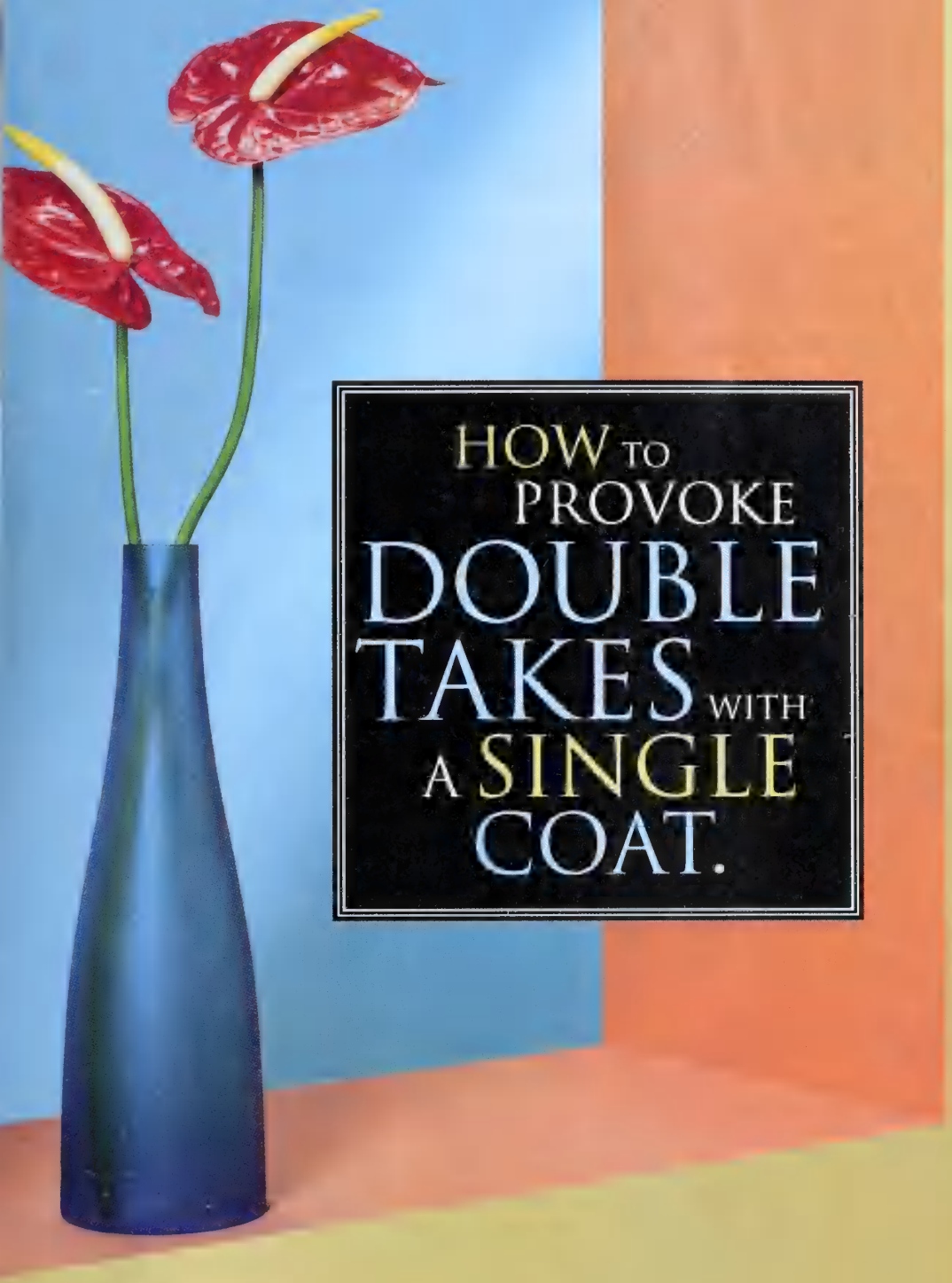
For a hillside in the country or suburbia, plans (above) show how MRY used their "kit of parts" to create a building with guest suite, garage, and home office on successive levels joined to the main living spaces by an open-air bridge. Clockwise from this view: Side elevation with guest suite tucked into the hill and all three floors of main house above ground. View of roof. Entry at midlevel with stairs up to home office and bridge to house. An arcade under the bridge links the guest suite to the main house.











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# SAVING THE NATIVES

*A lover of little bulbs journeys to Turkey, home ground of so many of her favorites, to see for herself what progress is being made to protect endangered species*

By Hatsy Shields

**Blue streams of *Scilla siberica*** begin to trickle underneath our leafless linden and shagbark hickory trees in early April until they merge as a solid lake of sapphire. Who knows when this native of Crimean meadows, a bulb no bigger than a thumbnail, was first planted in my Massachusetts garden? Perhaps a century ago. But today it masquerades as a native. As a messy gardener happier with sweeps of multiplying crusaders in the woods and through the grass than with tidy borders, I am a sucker for small naturalizing bulbs—snowdrops, scilla, fritillarias. Give them a good start in the right place and a few petite soldiers will explode into colorful armies.

The passion for bulbs—both small and large—took root in the west more than 400 years ago when the first tulip was introduced to European cultivation, a gift from the Turkish sultan Suleiman I to a botanist in the Netherlands. The high, dry lands of the Middle East spawn the richest bulb concentration on the planet, and by the mid-1500s Ottoman rulers were already sophisticated hybridizers. By the 1700s, however, the center of the bulb trade was Holland, where sandy soil made for easy rooting and propagating. But, sad to say, no matter how old and efficient cultivation is, commercial collecting from the wild continues to this day.

More and more species bulbs, the lovely little wildlings, are in danger of extinction, in part because gathering and transporting them is so easy. With conveniently portable food storage organs to get them through long, thirsty summers, these plants travel better than most others. Wild snowdrop bulbs are collected by the millions in the mountains of Turkey. And no one seems to know exactly how many varieties of wild tulip and crocus have been lost in the bulb-rich Middle East, but several delicate faces will never flower again.

The good news is that concerned plants-people, from botanists to garden-clubbers, are sounding the alarm. >



**Galanthus nivalis *(right) is one of the many snowdrop species native to Turkey. Above: Bulb dealer Yildiz exports snowdrop bulbs from Turkey's Taurus Mountains. Below: Brian Mathew, an expert on Turkish flora, at England's Royal Botanic Garden at Kew.***

FOR MORE DETAILS, SEE READER INFORMATION



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*A conservationist in Istanbul told me that from a high of 71 million wild-collected* Galanthus *bulbs, numbers dropped last year to 23 millio*



International conventions meet to determine which species are threatened. Laws have been passed to ban import and export of wild-collected bulbs, even if enforcement remains a problem. New books help gardeners make environmentally responsible purchases. Optimistic articles in serious horticultural publications record efforts to encourage indigenous cultivation as an alternative to stripping native populations.

The focus of several such programs is Turkey. Last fall, when I was in Antalya on the southern coast, I set out with Gülay Basmaci, my young interpreter, for the western range of the Taurus Mountains, where farmers are planting *Galanthus* provided by Turkey's Society for the Protection of Nature in partnership with Britain's Fauna and Flora International. I had read that the harvest, after three years in the ground, yielded a crop of fine fat snowdrop bulbs under orchards of almond, cherry, and walnut trees growing on the terraced hillsides.

Our trek on narrow, muddy roads among the orchards was shrouded in dense clouds that would lift now and then to reveal a bent kerchiefed woman raking under the trees, an old man in baggy pants feeding a brush fire, round-faced children peeking out from sagging but handsome wooden Ottoman houses. It seemed incredible that next spring I would be enjoying the exquisite bounty from these alpine perches on the other side of the world, stunning white jewels dripping from bright green button-shaped pedicels. What a very long way my radiant snowdrops had to travel before resettling in New England.

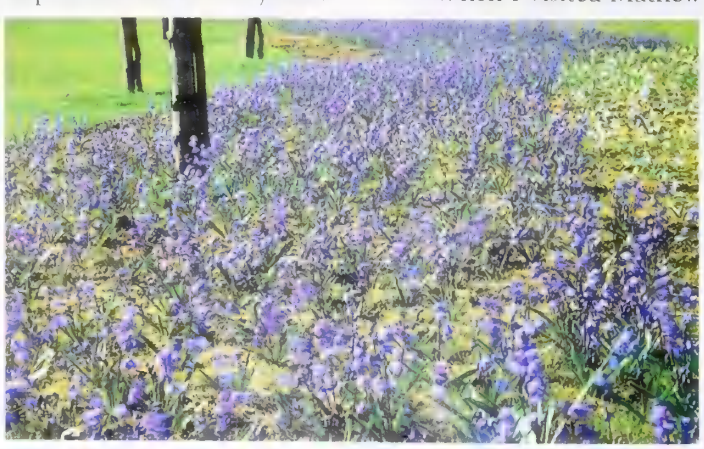
In Akseki, a town clinging to a rock face, Mr. Yildiz, the local bulb dealer, ushered me through a bare-floored storefront, empty except for unaccountable rows of ceramic toilet bowls, to his windowless office in back, a cramped room with a large desk and a four-year-old calendar hanging on the wall. He had invited five friends, town fathers or cousins—I never learned—who responded in unison to every question, raising eyebrows, slapping knees or glowering, like a Greek chorus.

When Mr. Yildiz casually explained that for every thousand snowdrops cultivated more than a million are still scraped off the mountains, I gaped in alarm. Everyone else nodded proudly. Business was booming for the exporter, and the hardworking villagers were cashing in on snowdrops, no matter where they came from or how long the supply would last. To assuage my obvious doubts about the abundance of local bulbs, Mr. Yildiz practically dragged us to a deb strewn plot below his house and be hacking violently at the rubble wit dangerous-looking piece of scrap me There, in two inches of meager soil, scooped up a handful of firm little bu which he presented with a deep b "Look," he seemed to be saying, "see h many there are."

After visiting a few plots where sn drops were snoozing underground, I applauded the deter nation of the conservation project's leaders back in Istan and England. Cultural habits would be hard to change in th ancient farming outposts; cultivation as opposed to collect would be slow to catch on. But if the project is only marg ally effective at the moment, it is just one initiative am many in a comprehensive push to educate an entire coun from schoolchildren to international industries, about the portance of protecting Turkey's flora. The plant conservat officer for Fauna and Flora International in Istanbul told that from a high of 71 million wild-collected *Galanthus* bu a few years ago, numbers dropped last year to 23 milli That's progress, I guess.

Still unconvinced, I left for London, where I decide gather more information at Kew, a hub of global botani research since the mid-1700s. In laboratories and mass greenhouses with a dozen climatic zones, the Royal Bota Gardens, west of London, work on classification of pla worldwide, from rain forests to alpine species. In fact, proba no one in the world of horticulture understands the precari state of Turkey's wildflowers as well as Brian Mathew, for years a botanist at Kew and author of sixteen books, includ *The Bulbous Plants of Turkey* and the recently published *Bu The Four Seasons: A Guide to Selecting and Growing Bulbs Year Round*. Any scholarly guide will be peppered with a nowledgments of Mathew's contribution to the taxonomy bulbs, especially the sweet littlest ones.

When I visited Mathew at Kew's Herbarium, a mu library of 6 million dri plant specimens, he had cently returned from a t to Turkey, where he was t ing to solve a pesky bulb



**Scilla siberica** ***(left) naturalizes far from its nati Crimea. Top: Although* Fritillaria michailovskyi *may now be extinct in the wild, it is still being cultivated on bulb farms.***

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ARITIN-D® 24 HOUR contains pseudoephedrine sulfate, ich also is in many over-the-counter (OTC) and prescription dications. Too much pseudoephedrine sulfate can cause rvousness, sleeplessness, dizziness, and other related side ects. Therefore, you shouldn't use both CLARITIN-D® 24 HOUR l OTC antihistamines and decongestants at the same time.

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## Claritin-D® 24 Hour

*(10 mg loratadine/240 mg pseudoephedrine sulfate, USP) Extended Release Tablets*

Please see next page for additional important information.

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# CLARITIN-D® 24 HOUR
## brand of loratadine and pseudoephedrine sulfate, USP
## Extended Release Tablets

**BRIEF SUMMARY**
(for full Prescribing Information, see package insert.)

**INDICATIONS AND USAGE:** CLARITIN-D 24 HOUR Extended Release Tablets are indicated for the relief of symptoms of seasonal allergic rhinitis. CLARITIN-D 24 HOUR Extended Release Tablets should be administered when both the antihistaminic properties of CLARITIN® (loratadine) and the nasal decongestant activity of pseudoephedrine sulfate are desired (see **CLINICAL PHARMACOLOGY** section).

**CONTRAINDICATIONS:** CLARITIN-D 24 HOUR Extended Release Tablets are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

This product, due to its pseudoephedrine component, is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment. (See **PRECAUTIONS: Drug Interactions** section.) It is also contraindicated in patients with severe hypertension, severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

**WARNINGS:** CLARITIN-D 24 HOUR Extended Release Tablets should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy. Central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension may be produced by sympathomimetic amines.

Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

**PRECAUTIONS: General:** Because the doses of this fixed combination product cannot be individually titrated and hepatic insufficiency results in a reduced clearance of loratadine to a much greater extent than pseudoephedrine, CLARITIN-D 24 HOUR Extended Release Tablets should generally be avoided in patients with hepatic insufficiency. Patients with renal insufficiency (GFR <30 mL/min) should be given a lower initial dose (one tablet every other day) because they have reduced clearance of loratadine and pseudoephedrine.

**Information for Patients:** Patients taking CLARITIN-D 24 HOUR Extended Release Tablets should receive the following information: CLARITIN-D 24 HOUR Extended Release Tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take CLARITIN-D 24 HOUR Extended Release Tablets only as prescribed and not to exceed the prescribed dose. Patients should also be advised against the concurrent use of CLARITIN-D 24 HOUR Extended Release Tablets with over-the-counter antihistamines and decongestants. Patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis should not use this product.

This product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of an MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients who are or may become pregnant should be told that this product should be used in pregnancy or during lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant.

Patients should be instructed not to break or chew the tablet and to take it with a glass of water.

**Drug Interactions:** No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg once daily) has been safely coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study) there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

**Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers**

| | Loratadine | Descarboethoxy-loratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | + 40% | +46% |
| Cimetidine (300 mg QID) | +103% | + 6% |
| Ketoconazole (200 mg Q12h) | +307% | +73% |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks after stopping use of an MAO inhibitor. The antihypertensive effects of beta-adrenergic blocking agents, methyldopa, mecamylamine, reserpine, and rauwolfia alkaloids may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

**Drug/Laboratory Test Interactions:** The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of the enzyme. The inhibition becomes complete over 6 hours.

**Carcinogenesis, Mutagenesis, Impairment of Fertility:** There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and in males and females given 25 mg/kg. The clinical significance of these findings during long-term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Programs (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m² basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Clastogenesis Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m²) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

**Pregnancy Category B:** The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical ratio (1:24) at oral doses up to 150 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m² basis) in rats, and 120 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m² basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 96 mg/kg of loratadine alone (approximately 75 and 150 times, respectively, the maximum human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

**Nursing Mothers:** It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite descarboethoxyloratadine pass easily into breast milk and achieve concentrations that are equivalent to plasma levels, with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for the parent and active metabolite, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

**Pediatric Use:** Safety and effectiveness in children below the age of 12 years have not been established.

**ADVERSE REACTIONS:** Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice-daily (q12h) 120 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS

| | PERCENT OF PATIENTS REPORTING | | | |
|---|---|---|---|---|
| | CLARITIN-D® 24 HOUR (n = 605) | Loratadine 10 mg (n = 449) | Pseudo-ephedrine 120 mg q12h (n = 220) | Placebo (n = 605) |
| Dry Mouth | 8 | 2 | 7 | 2 |
| Somnolence | 6 | 4 | 5 | 4 |
| Insomnia | 5 | 1 | 9 | 1 |
| Pharyngitis | 5 | 5 | 5 | 5 |
| Dizziness | 4 | 2 | 3 | 2 |
| Coughing | 3 | 2 | 3 | 1 |
| Fatigue | 3 | 4 | 1 | 2 |
| Nausea | 3 | 2 | 4 | 2 |
| Nervousness | 3 | 1 | 4 | 1 |
| Anorexia | 2 | <1 | 2 | 0 |
| Dysmenorrhea | 2 | 2 | 2 | 1 |

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets-treated patients, but that were more common in the placebo-treated group, in headache.

Adverse events did not appear to significantly differ based o sex, or race, although the number of non-whites was relatively s

In addition to those adverse events reported above, the foll adverse events have been reported in fewer than 2% of patient received CLARITIN-D 24 HOUR Extended Release Tablets:

***Autonomic Nervous System:*** Altered lacrimation, flus increased sweating, mydriasis, thirst.

***Body As A Whole:*** Abnormal vision, asthenia, back pain, pain, conjunctivitis, earache, eye pain, facial edema, fever, fl symptoms, leg cramps, lymphadenopathy, malaise, rigors, tinnit

***Cardiovascular System:*** Hypertension, palpitation, tachycard

***Central and Peripheral Nervous System:*** Convulsions, dysp hyperkinesis, hypertonia, migraine, paresthesia, tremor.

***Gastrointestinal System:*** Abdominal distension, altered taste stipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, t ulceration, toothache, vomiting.

***Liver and Biliary System:*** Cholelithiasis.

***Musculoskeletal System:*** Arthralgia, musculoskeletal pain, gia, tendinitis.

***Psychiatric:*** Agitation, depression, emotional lability, irritabilit

***Reproductive System:*** Vaginitis.

***Resistance Mechanism:*** Abscess, viral infection.

***Respiratory System:*** Bronchospasm, dyspnea, epistaxis, he tysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sin sputum increased, wheezing.

***Skin and Appendages:*** Acne, pruritus.

***Urinary System:*** Oliguria, micturition frequency, urinary rete urinary tract infection.

Additional adverse events reported with the combination of l dine and pseudoephedrine include abnormal hepatic function, a sive reaction, anxiety, apathy, confusion, euphoria, paroniria, po hypotension, syncope, urticaria, vertigo, weight gain.

The following additional adverse events have been reported CLARITIN Tablets: abdominal distress, alopecia, altered mictu altered salivation, amnesia, anaphylaxis, angioneurotic ec blepharospasm, breast enlargement, breast pain, bronc decreased libido, dermatitis, dry hair, dry skin, erythema multif hypoesthesia, impaired concentration, impotence, increased ap laryngitis, menorrhagia, nasal dryness, peripheral edema, photo tivity reaction, purpura, rash, seizures, sneezing, supraventr tachyarrhythmias, upper respiratory infection, urinary discoloratio

Pseudoephedrine may cause mild CNS stimulation in hyper tive patients. Nervousness, excitability, restlessness, dizziness, ness, or insomnia may occur. Headache, drowsiness, tachyc palpitation, pressor activity, and cardiac arrhythmias have reported. Sympathomimetic drugs have also been associated other untoward effects, such as fear, anxiety, tenseness, tremor, cinations, seizures, pallor, respiratory difficulty, dysuria, and c vascular collapse.

There have been rare postmarketing reports of mechanical gastrointestinal tract obstruction in patients taking CLARI 24 HOUR Extended Release Tablets. In many of these cases, pa have had a history of difficulty in swallowing tablets or hav known upper gastrointestinal narrowing or abnormal esophagea stalsis.

**OVERDOSAGE:** In the event of overdosage, general sympto and supportive measures should be instituted promptly and tained for as long as necessary. Treatment of overdosage woul sonably consist of emesis (ipecac syrup), except in patients impaired consciousness, followed by the administration of acti charcoal to absorb any remaining drug. If vomiting is unsuccess contraindicated, gastric lavage should be performed with n saline. Saline cathartics may also be of value for rapid diluti bowel contents. Loratadine is not eliminated by hemodialysis. It known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported doses of 40 to 180 mg of loratadine. In large doses, sympathom ics may give rise to giddiness, headache, nausea, vomiting, swe thirst, tachycardia, precordial pain, palpitations, difficulty in mi tion, muscular weakness and tenseness, anxiety, restlessness insomnia. Many patients can present a toxic psychosis with delu and hallucinations. Some may develop cardiac arrhythmias, ci tory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs greater than 525 and 1839 mg/kg in mice and rats, respec (approximately 10 and 58 times the maximum recommended h daily oral dose on a mg/m² basis). The oral median lethal dos loratadine was greater than 5000 mg/kg in rats and mice (greate 2000 times the maximum recommended human daily oral dose mg/m² basis). Single oral doses of loratadine showed no effe rats, mice, and monkeys at doses as high as 10 times the maxi recommended human daily oral dose on a mg/m² basis.

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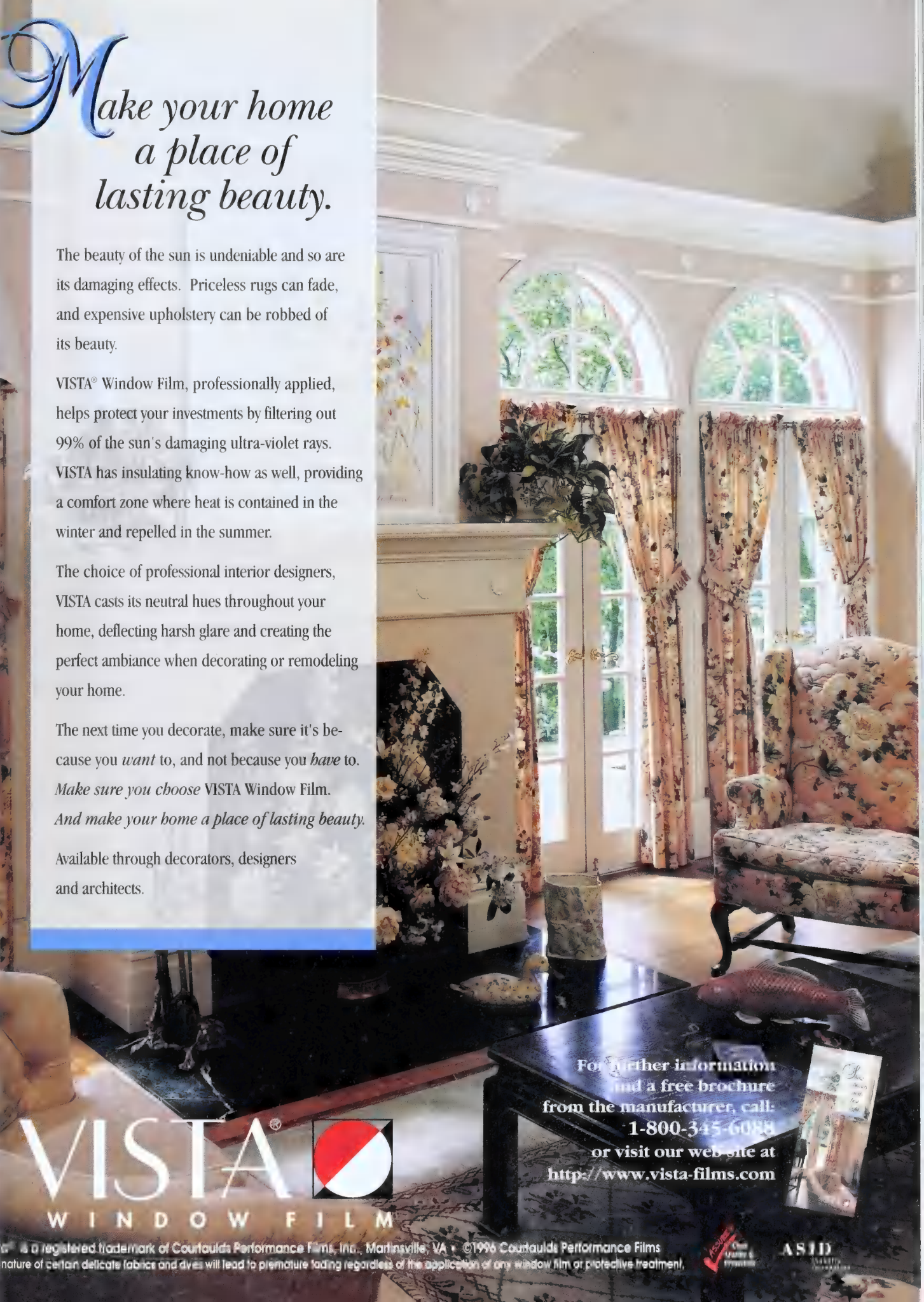
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classification problem. The Turkish government has become quite severe, he explained in his gentle, clear way, about regulating plant collections and exportations. Pointing out that these are positive steps, actually, towards protecting native flora, Mathew reported that he had been required to travel with a Turkish botanist and to observe strict limitations on collecting, even as a reigning authority himself.

Despite newly enforced restrictions, fieldwork clearly agrees with Mathew. The self-possessed, silver-haired scientist loves the road, slogging through snowy pastures with his trowel, sharing a goatherd's tent during a downpour. But, I couldn't help asking, does he worry that when he uncovers the next unknown darling in the wild, its future might be jeopardized by fresh waves of voracious collectors or by nurserymen hungry for the newfangled?

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Mathew lists reputable suppliers in the U.S., those that offer nursery-grown stock, in *Bulbs, The Four Seasons*. A handbook compiled by the Garden Club of Ameri entitled *Directory of Garden Resources*, is a state-by-state r erence that includes nurseries committed to protecting w species and to preserving heirloom plants. *The Gardene Guide to Plant Conservation*, by Nina T. Marshall, gives co sumer tips on checking bulb sources and questioning ambig ous information. We can all be responsible consumers. Watc ing little bulbs spread in our own gardens is a great joy, but Mathew has written, "It is our duty to future generations pass on as much as, or more than, we inherited." ■

*Hatsy Shields writes regularly for House Beautiful on gardening and travel.*

## SPREADING COLOR BULB BY BULB

With his latest book open on the desk between us, Brian Mathew and I flipped through the seasons to talk about some of the best varieties of small bulbs for colonizing, concentrating on my oddball pets—not his specialties, I admit. We jumped into early spring after the snowdrop carpet had melted. *Fritillaria meleagris*, or Snake's Head, a gracefully nodding checkered maroon bell, is the acclaimed outstanding performer as a self-seeder in damp meadows. *F. pontica* has a "quiet charm and is relatively easy to cultivate in dappled shade," Mathew says. And he particularly likes the blackish *F. pyrenaica* in clumps.

*Erythronium*—which the English call Dog's Tooth Violet, for the sharp white little bulb, and we call Trout Lily, for the mottled fish-shaped leaf—will take off if left alone in cool woodlands. Most of the 25 or so species come from North America, a few now classified as endangered. A yellow hybrid called 'Pagoda' produces lots of offspring in our woods. Mathew endorses a selection of *E. californicum*, 'White Beauty,' and the bright yellow *E. tuolumnense*. The patch of *E. dens-canis* I can almost see from my kitchen sink lures me outdoors regularly in May to find out if the enchanting pinkish 'Rose Queen' is multiplying.

Summer is the moment for alliums, not necessarily all small bulbs, but definitely adept at spreading themselves about. Mathew recommends *A. moly* (left), unusual in that it is yellow, not pinkish-purple. It is easy to please in sun or semi-shade, and is useful for naturalizing under deciduous shrubs, he says.

After reading Louise Beebe Wilder's reprimand in her *Adventures with Hardy Bulbs* (first published in 1936 and now available from The Lyons Press) that gardeners don't pay enough attention to colorful colchicums, I am ordering dozens this year. Eye-catching shades of lilac, purple, and pink as well as those with white goblet shapes burst without leaves from the lawn in the fall. Commonly called Naked Ladies or Meadow Saffron, they look like long-tubed crocuses. Mathew particularly likes the pure white *C. speciosum* 'Album,' a native of Turkey, which he calls "arguably the finest of all autumn bulbs." *C. cilicicum*, another of his favorite species, has clusters of rosy short flowers. As Wilder wrote, they "come blowing out of the earth with . . . verve and enthusiasm . . . when most other plants are making their valedictory gestures."

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# DOWN-HOME PARADISE














*Ringed by sugar-white sand beaches, Angui is tiny and low-key—and proud of it*

By William Sertl

**It's a dry, scrubby little island,** as flat as a board. There's n a lot to do—swimming, golf, and tennis, yes, but no night li or quaint streets lined with shops and cafés.

So why am I so taken with Anguilla, a British crow colony in the northernmost Caribbean, just at the elbow the Leewards where the chain of islands bends south?

Splendid beaches, for one thing. Vast expanses of whit sand ring the entire island, a necklace of fine powder tosse in the sea. Shaped like a squiggly eel (*anguila* in Spanish), th island is only sixteen miles long and anywhere from less-thar one to three miles wide. Turn right, turn left, and drive up t a perfect, and often deserted, beach.

And if Anguilla doesn't exactly jump at night, that's ju fine with most visitors. Think of Anguilla as the country clu of the Caribbean, with three superlative resorts—Malliou hana, Cap Juluca, and Covecastles—and a culinary panach that is nearly unmatched in the region. Imagine an exclusiv retreat but not a divided one, for while other islands provid pockets of luxury scattered amid tropical poverty, Anguilla resorts are not separated from the whole. Even if staying at top hotel, you're still visiting Anguilla—the island—just you would be vacationing in Tuscany, Cornwall, or perha New England, regardless of the accommodations selected.

The island's small size is one reason for the close-kn feeling. Another has to do with Anguillans themselves an their tradition of independence. With soil as poor as th beaches are perfect, Anguilla never developed a plantation style agriculture, with its resulting reliance on free labor. A the beginning of the 18th century, estates were abandoned and former slaves were left to fend for themselves. While mos of the 10,000-plus residents of Anguilla are not rich, neithe are they poor. The "us-them" atmosphere that hangs in th air of some Caribbean islands like an unwanted fog is notice ably absent on Anguilla.

Anguillans are proud of their relationship with the mother country. Back in 1967, Anguilla was part of a politica union, as decreed by Britain, that also included the neighbo ing islands of Saint Kitts and Nevis. That arrangement didn appeal to Anguillans, who had already cultivated a touris industry and considered their island a few cuts above the

*Find your place in the sun, clockwise from top: Moorish-looking towers and a great beach at Cap Juluca; George's restaurant, at Cap Juluca; poolside at Malliouhana; the colorful grounds of Cinnamon Reef; the formal look of Malliouhana; roadside barbecue.*



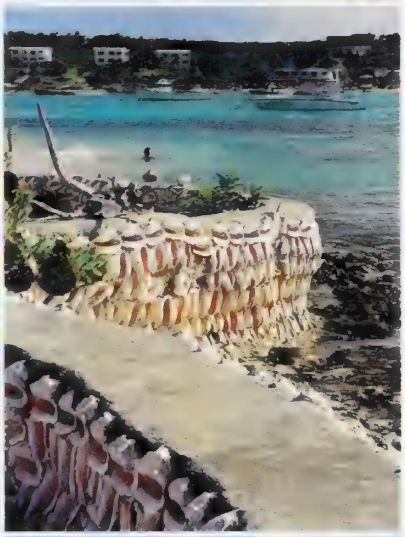

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other two. Protests grew, with rebellion directed against Sai Kitts, the administrative seat of the colonial government. A one point, a group of Anguillans invaded Saint Kitts, burni buildings but doing no personal harm. Watching the mir revolution from afar, the British completely misread the sit ation, not realizing that, far from craving independenc Anguilla just wanted to remain part of the mother country. 1969 Britain took action, landing more than 300 paratroope on Anguilla as the Royal Navy and RAF stood by offsho The Anguillans greeted the invaders waving Union Jacks. N a shot was fired, and the embarrassed British beat a has retreat. Saint Kitts and Nevis became an independent natio Anguilla stayed British.

The island continued to prosper, but if it ended up country club it is one without fussy manicured grounds. On behind the wheel of a rental car, you'll think you're in th rural American South of 50 years ago. Goats graze in rock fields, and settlements are few. Children in immaculate un forms hike along the road on their way to school. Humble li tle roadside churches—this is a God-fearing population—a at once simple and bold. The terrain can be dry and dusty, b Anguilla is just a sliver in the ocean, so every view, no matt how stark, is trimmed in blue. And great bursts of tropic color punctuate every landscape.

Lush Saint Martin, a mound of dark-hued hills, surg into view all along the island's south coast, like a giant mur hung offshore by the Anguilla tourist board. Stop by any roa side barbecue stand for lunch (meat is rigorously inspected c Anguilla). My favorite is Big Jim's, near the terminal at Blow ing Point, where the ferries leave for Saint Martin. Fea on tangy chicken and ribs. Just don't expect much from th only real town, The Valley, which is nothing more than settlement of buildings strung out like a faded strip mall th was bypassed by a new highway. But even The Valley h a certain country-crossroads charm and the faint hum a small town with not much business to churn out.

Comparisons to Saint Barts, visible on the horizon fro the eastern half of Anguilla, are hard to avoid. A mountainou chunk of France afloat, Saint Barts can boast more luxe reso and restaurants than Anguilla. It, too, feels like one destina tion—Provence, in this case—and is hardly impoverishe But Saint Barts is an island whose residents originally haile from Normandy and Brittany. And it plays host to a nonsto party, at least in season, when Hollywood moguls and skinn models are as ubiquitous as sunshine.

*Treasure island, clockwise from top: the restaurant Scilly Cay from across the water; shells decorate seawall at Scilly Cay; Covecastles, at the end of the rainbow; the modernist imprint of Covecastles, designed by Myron Goldfinger; lobster for lunch; feasting on seafood at Scilly Cay*

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# *"Anguilla," quips one resident, "is Saint Barts without the paparazzi"*

"Anguilla," quips one resident, "is Saint Barts without the paparazzi." Like any good club, Anguilla frowns on celebrity shenanigans. Nor does it welcome hordes of cruise ships, as does its closest neighbor, Saint Martin, the aquatic Times Square of the Caribbean. That half-French, half-Dutch island may be only a seven-minute flight from Anguilla, but it is a world away.

Tourism was a cottage industry, with a few lovable cottages by the sea, until the opening of Malliouhana in 1984. That's when Anguilla truly arrived. The new resort was a gamble, a grand mansion on a hilltop above the beach that proudly proclaimed Anguilla ripe for the kind of visitors who might previously have gone to Round Hill on Jamaica or the former Rockresorts in the Virgin Islands, Little Dix and Caneel Bay.

### PLANNING YOUR TRIP

**Resorts:** In addition to the rates listed below, most hotels have promotional packages that vary by season. *Cap Juluca:* From $290 per night through October 31 (from $575 per night after December 18). Call 888-858-5822. *Cinnamon Reef:* From $175 per night (from $300 per night after December 20); closed September and October. Call 800-222-2530. *Covecastles:* From $725 per night (from $1,095 per night after December 17). Call 800-223-1108. *Malliouhana:* From $340 per night (from $505 per night after December 17); closed September and October. Call 800-835-0796.

**Restaurants:** At the following restaurants, a full meal with wine runs about $50 per person. *Blanchard's:* This airy island dining room of ex-Vermonters Melinda and Bob Blanchard, known for their line of salad dressings, offers jerk chicken and grilled rack of lamb, but also such Asian-inspired dishes as mahi mahi with Thai curry sauce. *Hibernia:* French-Asian cuisine is served at this small seaside restaurant owned by chef Raoul Hernandez, who recently won top honors at an Anguillan cooking contest, and his partner, Mary Pat O'Hanlon, who oversees the dining room. *Ici:* In the Sonesta Beach Resort and with spectacular views across the water to Saint Martin, Ici offers Anguillan lobster, pumpkin and Parmesan ravioli, coconut battered shrimp. *Koal Keel:* Don't miss this restaurant in a 200-year-old colonial house. It has a great wine cellar and a seven-course tasting menu of Caribbean/French dishes ($86.25 per person, with service). *Scilly Cay:* Atop a tiny coral island just off the mainland (free shuttle boats run until 5 P.M.), Scilly Cay serves generous portions of curried lobster, grilled curried crayfish, or grilled chicken under huge thatch-roof tables. Go on weekends, when a reggae band plays.

**Information:** Anguilla Tourist Board: 800-553-4939.

The concept of English industrialist Leon Roydo Malliouhana was a success from the beginning. Spacious roor (there are only 56, including suites) are in a multistory hot whose lobby springs to life in the evening. Malliouhana h one of the best—and priciest—restaurants in the Caribbea with a menu created by two-star Michelin chef Michel Ro tang of Paris.

Cap Juluca, opened in 1988, is a series of 18 stylize Moorish casitas, most of which house six units, strung along seductive sweep of sand. Guest rooms are like loft spaces, eac with a generous veranda facing the ocean through lush foliag There has been some beach erosion at Cap Juluca, the resu of Hurricane Luis in 1995, but it hasn't destroyed the magn icent setting, which is enhanced by a full-frontal view of Sai Martin. A revamped luxury restaurant, Pimm's, opened ea lier this year in a pavilion at water's edge. Like most of th best restaurants on Anguilla, it serves Caribbean and Frenc inspired food. George's, a more casual restaurant, sits right the sand.

Covecastles is the most secluded lodging of all, attrac ing the likes of Kenneth Branagh, Helena Bonham Carte and Robert De Niro. Striking modern beach villas with tw three, or four bedrooms feel more like summer houses. In fac that's what they are—condominiums available for rent whe not occupied by the owners. All were designed by Myro Goldfinger, the New York architect responsible for a handf of similar houses on the East End of New York's Long Islan The contemporary interiors, clean and uncluttered behind wall of glass looking out to sea, are by June Goldfinger, wi of the architect. Even though each villa comes with a cor plete kitchen and full dining facilities, Covecastles still pr vides room service. Beds are made each day, just as in a hote and there's a resident concierge. A small French-Caribbea restaurant accepts outside reservations only after guests ha been accommodated.

For less expensive lodging, consider Cinnamon Ree which has 22 comfortable rooms and cottages and a terrif open-air restaurant, Palm Court. Run by an ex-New Yorke Cinnamon Reef is decorated in bright Crayola colors and wonderfully down-to-earth.

Anguilla is so small that it is easy to spot your hotel the flight in. Before touching down at tiny Wall Blake Ai port, the quick overview of the island is like a snapshot someone you don't know but are about to meet. Just as yo might trust a face in a photo, you are instantly at ease wi Anguilla. It's not going to intimidate or overwhelm. Inside th shoebox terminal, a folk-art mural details the events of th British Invasion in 1969. That's about as exciting as thin ever get on Anguilla. And even if you can't quite figure o what's going on in the picture, you're somehow already Anguilla's side. ■



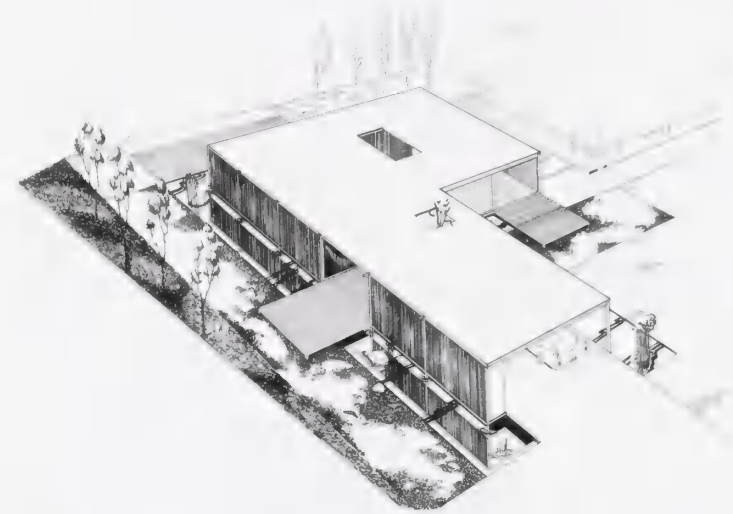

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# RETURNING TO THE SCENE

*In 1958 Pierre Koenig made history with his steel-framed Case Study House 21. Now the Los Angeles architect has restored his gem to its former brilliance*

By David Hay









***The house is a simple rectangle with interior courtyard open to the sky (aerial drawing, top left) and an attached carport (top right). Reflecting pool and terraces surround the 1,300-square-foot house (above and left), extending it visually.***

**Forty years ago** a young Los Angeles architect named Pierre Koenig stood on a small lot in the Hollywood Hills. He held his breath as workmen erected the seven prefabricated steel frames which support his now famous Case Study House 21. It was a magical day, when an idea that had taken him years to refine was finally taking shape before his eyes.

When Koenig's daring experiment—a steel-and-glass structure floating in water—was finished nine months later, it received instant and lasting recognition. The house is a simple rectangle with an open courtyard at its center. The living area, kitchen, and two bedrooms each occupy a corner of the rectangle. "The house is exquisite," says David Jenkins, the co-author of the new book *Pierre Koenig* (Phaidon). "It ranks up there with the great glass houses of Mies van der Rohe a Philip Johnson."

Last year, Koenig walked through the front door of t house once again; this time a feeling of sadness came ov him. The house's pristine form and breathtakingly elega interior had been broken up by a succession of owners. Sk lights had been added and a fireplace installed. Koenig kitchen had been demolished in the 1980s, replaced by a lar center-island cooking station. "Even though I knew what h been going on in this house it was a great shock to see it admits Koenig. "My houses are like children to me."

Happily, the reason for Koenig's return was to meet t new owner of the house, film producer Dan Cracchiolo. A



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*What Koenig had in mind was a prototype for the ideal house, made of steel, that would be suitable for assembly line production*

partner at Warner Brothers of Joel Silver, who lives in a Frank Lloyd Wright house, Cracchiolo had asked Koenig to restore Case Study House 21. "I was thrilled when he said he would," Cracchiolo says. For his part, Koenig admits with characteristic understatement, "It was very nice to come back."

Moving through the now-restored house, Koenig stands in stark contrast to its dazzling white interior. The 72-year-old architect is all in black, from his sneakers and 501s to his work shirt. His curly hair is graying, brushed-aluminum glasses rest on his nose. The restoration, carried out with great precision, lasted over a year—"longer than it took to build the house," notes the architect.

Part artist, part mathematician, Koenig describes his original intentions for Case Study House 21. "I was trying to develop 1,300 square feet in an efficient, social, and exciting plan that people could afford," he says.

Koenig's ambition, however, was greater than such a statement might imply. "I had thrown out all conventional thought because I had no patience with anything that had been done before." What he had in mind was a prototype for the ideal house, made out of steel, that would be suitable for assembly line production. "His idea was to try and make houses like cars," says author David Jenkins.

Although the commission for the house came from Walter Bailey and his wife, Mary, Koenig was subsequently asked to include it in the architectural design project known as the Case Study Program. Sponsored by the magazine *Arts & Architecture*, this now legendary scheme was intended to promote avant-garde residential design in southern California. Starting in 1945, it ran for almost twenty years, drawing upon the work of such prominent architects as Richard Neutra, Charles and Ray Eames, and Eero Saarinen. The magazine's ambitious editor, John Entenza, demanded that each Case Study architect experiment with new technologies and materials.

Koenig had fallen in love with steel. As a student, he set out to discover everything there was to know about this material, which until then had rarely been used for residential design. "I was taught by the best teachers in the world—the steel fabricators," he says. Spending time in their shops, Koenig mastered the art of arc welding, which, after being ground smooth, gave steel the clean lines he deemed essential for residential design.

In 1950, at the age of 25, Koenig built a steel house for himself in Glendale, California, which attracted considerable attention. "My clients, the Baileys, knew what they were in for," says Koenig.

The east- and west-facing walls are all glass, the north-south walls uninterrupted planes of steel decking painted white. On the inside, most walls defining the bedrooms and kitchen do not meet the perimeter walls, but float freely.

"The house flows so well, you never would know how small it is," remarks Dan Cracchiolo. "I never feel cramped."

Thanks to the restoration, Koenig's concept for interior of the house is again fully in evidence. The wh vinyl-tiled floors are offset by the thin black lines of steel frames. The choice of black, rare in that decade embr ing browns and greens, was not simply an aesthetic o The lifetime sealer—Perma-Bar—came in black, so Koe kept it.

Large ponds surround the boxlike house, and a sm interior courtyard has water running down its pale gray mos tile walls. Doors from this cool oasis open to both bedroo and the kitchen.

Bringing the house back to exactly what it was wh completed in the fall of 1958 presented many practical ch lenges. "The most difficult task we faced was finding t parts," Koenig says. "We used to have some wonderful mate als back in the 1950s. There were a lot of experiments go on, which we were able to take advantage of."

The architect searched far and wide to find the sm mosaic tile used to cover the walls of the interior courtya Then there were the wall-hung refrigerators essential Koenig's design for the kitchen. He wanted these units to be eye level for easy access, and yet high enough so that ite could be removed and placed on a counter below. The origi set of two refrigerators and a freezer were manufactured General Electric but no longer in production. Koenig fina opted for three undercounter Sub-Zero refrigerators and h their motors switched from below the units to atop them they could conform to his plan.

Not content with restoring the house, Dan Cracchio wanted it's original furniture brought back too—another ch lenge for the architect. For instance, the long wood-ar Formica cabinet—shown in Julius Schulman's well-kno photograph of the entry to the house—had long since disa peared. So the architect convinced its maker, Jerry McCal better known for running a West Los Angeles guitar shop, rebuild it. Other pieces of furniture—including a bla Naugahyde-covered sofa—were remade to exact specificatio

During the long months of painstaking restoration, t architect was never tempted to refine what for him remain completely realized idea. "I don't second-guess myself," Koen says without hesitation. If anything, the confidence that t architect exhibited in his design in 1958 seems more justifi now. The building's defiant simplicity stands in stark contra to the fussy overscaled residences that sit high on the hi behind it.

Back then, Case Study House 21 was a brilliant respon to the design spirit prevalent in Los Angeles—"be modern, decisive." Now in its restored state, it is a powerful reminder a time in southern California when architecture insisted invention. ■

*Writer David Hay is based in Los Angeles.*

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# STANFORD WHITE'S DYNASTY

*In his splendid new book on the domestic designs of McKim, Mead & White, architect Samuel White pays homage to his illustrious ancestor*

BY MARTIN FILLER

**No one can say** that the descendants of Stanford White, America's most celebrated turn-of-the-century architect, are letting his memory slip into oblivion. In fact, turning out books on the virtuoso designer and Gilded Age playboy has become something of a White family cottage industry of late. Last year saw the publication of *Stanford White: Letters to His Family* (Rizzoli), edited by Claire Nicolas White, wife of one of the architect's grandsons. Charmingly illustrated with facsimile correspondence, watercolors, and period photographs, this intimate self-portrait depicts the up-and-coming professional as he discovered the cultural glories of Europe.

Then there was the controversial 1996 memoir *The Architect of Desire: Beauty and Danger in the Stanford White Family* (Bantam Doubleday Dell) by Suzannah Lessard, a Stanford White great-grandchild. In it, the author tries to draw parallels between the private life of her libertine forebear and the sexual abuse she says she suffered at the hands of her father, who married into the huge White clan. Though the book was generally a critical success, some members of her family were distressed by its revelations and implications of inherited decadence.



*Samuel White (above) at Box Hill, Stanford White's home in St. James, N.Y., 1885–1902. Top left: McKim, Mead & White's Ochre Point, Newport, R.I., 1882–84. Top right: Turn-of-the-century house in Southampton, N.Y., restored by Samuel White.*

Unlikely to stir any reaction among White relativ other than profound gratitude for putting the spotlight ba onto the architect's work is the just-published addition a growing shelf of family-written histories, *The Houses McKim, Mead & White* (Rizzoli) by Samuel G. White wi photography by Jonathan Wallen. The 51-year-old Whit a partner in the New York archite tural firm of Buttrick White Burt has done a superb job in explaini why the residences by his grea grandfather's office remain perenni high points of American design.

In his absorbing chronologic account, White neither coasts the seductive visual splendor the houses (brilliantly captured Wallen's new color pictures) n makes excessive claims for his ance tor's primacy among the three par ners. As he writes with admirable d tachment about their inseparab synergy, "Individually, Charles Foll McKim, William Rutherford Mea and Stanford White might have be interesting footnotes in the history late-nineteenth-century American a chitecture. By their collaboratio they defined it."

In clear conversational pro and with a gift for precise archite tural description, White conducts

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*"You have to be very careful about front doors," warns Sam White. "Double-height, double-columned, double-width front doors are the kiss of death*

his readers on a fascinating tour of more than thirty McKim, Mead & White landmarks, one-tenth of the firm's 300 residential commissions between 1879 and 1912, about 100 of which still survive. Among White's choices are eight houses in Newport, Rhode Island, and eleven on the East End of Long Island, suggesting a compendium of plutocratic pleasure palaces. But although the author concedes that social and economic history play an important part in his subject matter, this is no Brendan Gill–style paean to upper-class excess.

In one of his most convincing arguments, White points out that in their early Shingle Style work of the 1880s (called "Modern Colonial" at the time) McKim, Mead & White devised a remarkably unpretentious image for the super-rich of the post–Civil War boom years. One prime example is the firm's Ochre Point, a seaside mansion "practically on the scale of an ocean liner," built in Newport from 1882–84 for the New York tycoon Robert Goelet. White writes that it "demonstrates that the Shingle Style was essentially democratic, an American architecture applicable to residential programs of all sizes and for all levels of wealth. . . . It is size and not typology that differentiates the Goelet house from the more modest cottages the firm had been building elsewhere."

And when McKim, Mead & White shifted to a pompous, European-inspired classicism—typified by their Vanderbilt house of 1896–98 in Hyde Park, New York—it was, as White regretfully notes, because "the hyper-rich were beginning to demand architecture that celebrated the differences between them and their countrymen. . . . The firm abandoned the Shingle Style not because they had exhausted its potential for delight but because their clients no longer admired its egalitarian expression."

If Sam White feels partial to McKim, Mead & White's Shingle Style phase, it is because he lived in one of the finest examples of it. Box Hill—the country seat in St. James, New York, that Stanford White began to remodel from an old farmhouse for his young family in 1885 and continued to add onto until 1902, four years before his death—looms large in the author's childhood memories. "It made a big impression on me," recalls White as he sits in the imposing library of New York's Harvard Club, the impeccable renovation of which he carried out last year. "Box Hill was wonderful when my grandfather was still alive in the 1950s, because he spent an enormous amount of time taking care of it. I remember him sitting on the driveway with his little Hoffritz scissors, clipping weeds growing up through the white gravel."

Sam White's parents now live in the rambling, 15,000-square-foot structure, which once sat amid 78 acres of rolling terrain on Long Island's North Shore. "It's a very cool house—literally cool," he continues, "because it was designed to be comfortable during the summer months, and the temperature is fifteen degrees lower inside than outside. But it's also a bear to maintain, and if I'd had any brains I'd have become a roo ing contractor instead of an architect."

Surprisingly, White came to his famous predecesso profession slowly, after studying art history at Harvard a serving a hitch in the army during the Vietnam War. Y today he is grateful for the late start that put him onto the side of a major generational divide in the profession. "I rea thank God that I was not born ten years earlier," says Whi "because I would have been the worst architect. Between 19 and 1970 many architects did terrible things, forty years of b buildings and mutilations of good buildings. They did incre ible violence to the public realm, not just in what they bu but in what they tore down. I was privileged to begin pract ing at a time when the collective consciousness started to su port a more sensitive attitude toward the built environmen

Sam White is often called upon to restore or to bu from scratch houses in the spirit of McKim, Mead & Whit Shingle Style classics. One such project, a new house not from the ocean in Bridgehampton, New York, will soon completed. "Living in a big house is a bit of an art form White explains with the self-assurance of someone who h done it. "It's not just a case of appropriate architecture you've got to spend money on good landscaping and you' got to spend money on good decorating." With his all-star c laborators on this project—the late decorator Mark Hampt and landscape designer Deborah Nevins—it is clear that t results will have the comprehensive quality that White se as essential to the American good life on a grand scale.

Though many of his residential commissions are ve grand indeed (one turn-of-the-century Southampton beac front house that White renovated recently sold for $15 m lion), the architect is also involved in less ambitious ente prises. Like his other historically-minded colleagues, Wh cringes at the aesthetic crimes committed in the name of t dition. He is particularly irked by the rise of the "McMa sion," the 1990s overscaled house with pumped-up semiclas cal detailing set on a too-small, treeless suburban lot.

"Not long ago I became architectural consultant to P Mor Farms, an 80-acre development in Muttontown, Ne York, that had been horse country ever since the Whitne roamed the North Shore of Long Island. The developer ask me to draw up a set of design guidelines to define architectu massing, and detail that would preclude the most egregious the McMansions. I'm glad to say it seems to be working.

"But you have to be very careful about front door White warns. "That's where everyone seems to go hog-wi Double-height, double-columned, double-width front do are the kiss of death. They were all right at the Palazzo F nese, but not here. As consumers of architecture, America have always had one eye on the future and one eye on t past, and my job is to keep that entire perspective in focus."

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# THE MODERN MAN

*With his current exhibition on Nordic design, shopkeeper Mark McDonald continues doing what he does best—opening our eyes. Here's how he got his start*

By Vance Muse

**"I wasn't expecting a horror film,"** says Mark McDonald, still remembering his reaction to the stylish thriller *L.A. Confidential*. McDonald, whose Gansevoort Gallery in New York specializes in furniture and decorative arts of the 20th century, was having a fine time at the movie, taking in its vintage Los Angeles decor—one of the settings is the 1929 Lovell House by the modernist architect Richard Neutra—until the unthinkable happens: thugs on-screen kick their way into the landmark. "They destroy a masterpiece," says McDonald, who heard himself shriek in the theater.

It was only a movie, but McDonald's passionate respon is understandable. Still shy of his own midcentury pou McDonald—personal shopper, aesthete, and scholar—w one of the first in the field to see enduring beauty (and esc lating value) in the postwar design explosion—works of m production but also of singular imagination, rendered in su nonprecious materials as fiberglass and plywood, wire and a minum, leather and plastic. Increasingly, McDonald's focus on glass and ceramics. On view at the Gansevoort Galle October 1 to November 21, "The Nordic Modern Movemer showcases work by the artists credited with bringi Scandinavian design to the world's attention. McDona and a few of his contemporaries have stretched concep of the collectible to include works by an internatio Who's Who of modernism: Eero Saarinen, Warr McArthur, Ettore Sottsass, Isamu Noguchi, Gae









*The postwar popularizer (below) with Frank Gehry's squiggly cardboard chair and other objects of affection. Bottom: Podlike amphoras by Leza McVey and vessels by Stig Lindberg. Center left: Vicke Lindstrand's 1955 vase. Near left: A 1982 vase by Ettore Sottsass for Memphis.*





*At his house in the Hudson River Valley, McDonald mixes an Eames storage unit from 1951 (top) with a Stickley sofa (above) and ottomans by Frank Lloyd Wright.*

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*In 1972 McDonald paid $125 for a Daum vase of green glass. When he tripled his money a year later, he knew he'd found his calling*

Aulenti, Charles and Ray Eames. In a publishing venture scheduled to begin next year, McDonald will put his imprimatur on a series of books about some of his favorite designers (the first title will be a survey of the American ceramist Leza McVey).

Having gone from being practically the only game in town to seeing 'Midcentury Antiques' and 'Fabulous Fifties' shop signs everywhere he looks, this young old man of modernism secured his place in the decorative arts with Fifty/50, the New York gallery he formed in 1983 with Ralph Cutler and Mark Isaacson. The AIDS epidemic hit the partnership hard—Cutler died in 1989, Isaacson in 1993—and for two years McDonald lay low, dealing privately, working with AIDS-related charities, competing in amateur tennis tournaments, and pondering his return to the marketplace. His new location in lower Manhattan's meat-packing district may strike some as a little too pioneering (when was the last time you had to dodge a side of beef as you stepped out of a taxicab?), but leave it to McDonald to transform a grim space into one of New York's most alluring showrooms.

This entrepreneur hails from Houston, and the energy of that future-obsessed wonderland was not lost on him as a boy. "The city was madly going up all around us," he says in a voice that carries more than a hint of Texas twang. He and his older brother, Russ, a Shakespeare scholar at the University of North Carolina, made a wide-eyed pair in the backseat of the family car, taking in Houston's architectural attractions and all the sights and stimulations of summer vacations to southern California, to Hoover Dam, to the 1964 New York World's Fair. "Where I saw only a doorway," says Russ, "Mark also saw the moldings and the hardware. And he would imagine how it all looked inside, too, once the door was opened."

While studying business and art history at Southern Methodist University, McDonald worked in a Dallas art gallery and prowled the city's flea markets. "I was so easy to please then," he says, recalling the days when a short stack of orange and yellow Fiestaware made his Sunday. After graduation, McDonald stayed on in Dallas, starting his own art-crating and moving business. At a 1972 antiques show, he made what he calls his first serious purchase, a Daum vase of acid-etched green glass. McDonald paid $125 for the piece, and when he tripled his money a year later, he knew he'd found his calling.

McDonald headed east to New York with the idea of dealing privately in Art Deco, then enjoying an explosive revival of interest. He landed a job at Lillian Nassau's shop on 57th Street ("The best learning experience I could have had"), all the while looking for his own place in the decorative-arts market. It would not, he knew, be in the upper end of European and American antiques, and not just because he couldn't afford to venture there. "I could see what's beautiful about a gilded Louis XV settee or an inlaid Goddard/Townsend writing table," he says. "But as commodities they just didn't excite me. What he did find exciting could be as everyday as a fiberglass bucket seat or as exotic as an undulating room divider of laminated plywood. "The best designers in the world were no longer executing pieces for the elite," says McDonald. "They were working with all the new technology to create a better designed world, at prices that people could afford."

McDonald by now had paired up, personally and professionally, with Ralph Cutler, and in 1983 when they joined forces with Mark Isaacson in Fifty/50, the triumvirate met with immediate success. "They had it all," says Cara Greenberg, author of *Mid-Century Modern: Furniture of the 1950s*. "Impeccable taste, vast knowledge, strong market instincts." In the booming antiques market at the time, Fifty/50 was a must-stop on a collector's or an artist's rounds. Adding to the art-world buzz about the business were the gallery's special exhibitions, complete with catalogs. (The current exhibition at Gansevoort Gallery continues that tradition.) The Fifty/50 show McDonald is most proud of, an Eames survey called "The Sum of the Parts," honored Charles and his wife and design and business partner, Ray.

McDonald and Cutler, not surprisingly, didn't merely deal in midcentury modern, but lived it, in a downtown loft where McDonald still pads across rooms on a geometric patterned hooked rug from the 1930s, kicks back in Gio Ponti's swiveling aluminum chairs, and sits down to dinner at a Noguchi three-legged table. His split-level house in upstate New York, sited above a gushing, boulder-strewn creek, is a warm and cozy answer to the city dwelling, chockablock with Arts and Crafts and some Frank Lloyd Wright favorites. (McDonald and Cutler named the house Runningwater, a nod to Wright's famed Fallingwater.)

Fifty/50 was a hard act to follow, but when he closed shop in 1993, McDonald knew he'd be back. These days, in addition to postwar furniture, he is focusing on art jewelry from the period and is excited about some of the more eye-poppin Memphis creations of the 1980s and Frank Gehry's Easy Edge chairs and ottomans fashioned of corrugated cardboard. He also has his eye on silver flatware and hollowware, with particular passion for the biomorphic bowls, vases, and pitchers by Henning Koppel for George Jensen and, getting very specific, for the same designer's Caravel flatware commissioned by Air France in 1957 for its first class service. Though vivid displays of art glass fill Gansevoort's shelves—Venini and other costly Italian pieces, alongside the work of such Scandinavian artists as Wilhelm Kåge, Tapio Wirkkala, and Arne Bang—McDonald's modernist heart has been stolen by a warmer medium: ceramic. "Earth and fire went into this," says McDonald, stroking a ball-shaped stoneware urn of deep gray-green, a 1955 piece by the Danish artist Axel Salto. "The human touch involved in its creation means a lot to me now." ■



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Continued from page 28



*Mark Hampton (above) in 1990 at th Villa Aurelia, part of the American Academy in Rome, which he had just restored. Below: The designer's watercolor of Chiswick House in Londo*



the concerns of decorating rather tha seeming vain and irrelevant provide f me a wonderful refuge. This work has do with people and beauty and the tim less activities of domestic life."

A graduate degree in art histo along with a lifetime of avid reading a tireless traveling wherever design lan marks beckoned made Mark Hampto the man reporters called when the needed the name of an obscure c chintz or the best place in New York buy English majolica. He loved workin on important period buildings and w involved in the restoration and decor tion of interiors at Blair House, the Pre ident's official guest residence in Was ington, D.C.; the Oval Office and fami reception rooms at the White House f President and Mrs. George Bush; th White House Blue Room for the Cli tons—among many others.

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*h, the fun of arriving t a house and feeling the park that tells you that u are going to have a od time.*

*iends used to save Mark Hampton's etters not just for the content but for e handwriting (above). This example appeared in his first book.*

In his private work, Mark was wn for his own sophisticated yet un-tentious version of traditional Anglo-erican style, with its antique niture and Oriental rugs, floral ntzes, sponged walls, skirted tables, collections of botanical or architec-l prints. During the English Country use mania of the 1980s, Mark Hamp-Inc. became one of the country's ding interior design firms. The Mark mpton Collection, consisting of ta-s, chairs, cabinets, and upholstered ces reinterpreting his favorite designs, launched in 1989 by the Hickory air Company and added to every year.

Mark's art-historical approach was mpered by his own cozy streak; he ays tried to dissuade clients from ing a sofa too short or too fancy to on. While he might entertain the es of Princess Margaret, his favorite nmer food remained, as he once te, "corn on the cob every day."

Despite his celebrated wit and macy with the rich and famous, Mark ver indulged in gossip and name-pping. Although he had twice read complete works of Marcel Proust, he yed up to watch the annual Academy ards show no matter how long it gged on. The complexity of this man legant, ambitious, erudite, yet mod-, warm, and kind—will keep our nds occupied as long as we live.

As his elder daughter said at his eral, "We will never forget him, and will never get over him." ■

*ne of this material was used in another n in Elaine Greene's obituary of Mark mpton which was written for* The dependent *and published on July 25, 98 in London.*



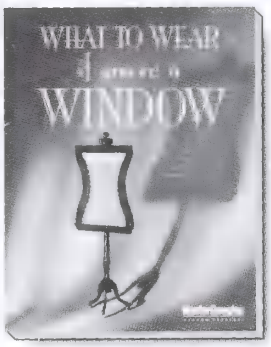

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# VENETIAN RENAISSANCE

*Artists are adding new fire to ancient glassmaking traditions*

By Linda Dyett

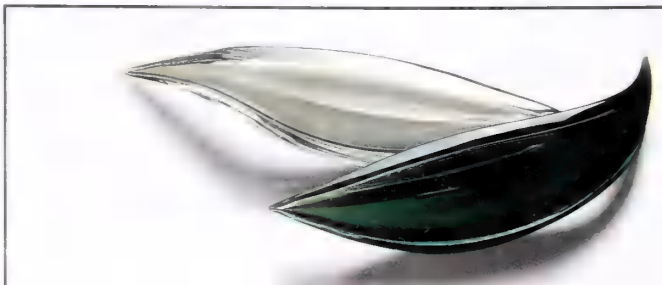
**For the second time in the 20th century,** Venetian glass is coming to the fore. Back in the 1950s, Venini, Seguso, and Barovier, among others, broke with tradition and produced acclaimed modernist- and expressionist-influenced art glass. The current revival has a more specific impetus—the Venetian maestro (or glassblower) Lino Tagliapietra, who has spent many years teaching and sharing age-old Venetian techniques in the United States, and also serving as Dale Chihuly's premier glassblower.

Tagliapietra—an expert at filigree, spiraling, intarsia, and a hand-fusing technique called *incalmo*—has had an enormous impact on American studio glass. Recently (and in his sixties), Tagliapietra founded his own glassblowing house on Murano, the island outside Venice proper where furnaces and glassblowing factories were established nearly a millennium ago. There, for the first time in his career, he is executing his own designs. This fall he is the subject of two exhibits in New York. "Lino Tagliapietra: Masterworks in Steuben Crystal," to be held at the Steuben flagship store (October 5 to November 7), features works he produced in colorless crystal (a new material for him; far denser than the exceedingly malleable Murano soda glass) while an artist-in-residence for two wee at that American company's factory. Selections of Tagl pietra's Venetian oeuvre, produced in his own factory, co prise the grand opening exhibition of the newly relocat Heller Gallery (November 7 to 29).

Although immured for decades in rigid tradition, Ven has not been unmindful of the "Lino effect," as it has be called, and a new generation of glass artists are followi Tagliapietra's lead as they create the Muranese version of t studio glass movement, reinvigorating ancient techniques a hybridizing them with eclectic outside influences. Three lea ing Venetians are featured at an exhibition entitled "New T ditions in Glass from Venice," to be held at Barry Friedm Ltd. in New York (October 29 to December 5). What the t share with Tagliapietra is a passion for Muranese surface tec niques, which each has refined and refreshed in his or her o way. Each pursues the contrast of opaque and transpare Each indulges in abrasion and *battuto* engraving (where t glass appears to be beaten). Each utilizes the *murrine* ca technique, transmitted to Venice from ancient Syria, in whi inserts of variously colored glass are embedded into the

***Made in Venice, clockwise from top left: black-and-white vases by Cristiano Bianchin; Bianchin pod with braided-hemp sling; Yoichi Ohira's vases with warp and weft patterns; Laura de Santillana's leaf forms; her matte-surface stone.***







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glass mass or applied as if they were brush strokes. And each is engaged in trompe l'oeil ivory, bamboo, porcelain, or jade effects—not to fool the observer, but to run glass through an obstacle course that confers a fresh vision. "You make the object look like it's not glass, but in fact it can't be anything other than glass," suggests Laura de Santillana, the granddaughter of Venini.

Her own Mountain pieces (dark, rocklike forms whose matte surfaces have been diamond-sand-ground), her lime-green oblong shoot (seemingly too precarious to stand on any surface) paired with a more massive blood-red vessel that turns deep blue on the inside, and her gondola-shaped *murrine* vessels with fine *battuto* surfacing are austere works. Inspired by natural forms, they emanate a quiet perfection that turns them into outsize modern amulets.

Born in Japan, where he studied art, Yoichi Ohira has spent the past 25 years in Murano. His squared-off vases resemble short-spouted sake containers, but they display tiny transparent windows allowing light through an opaque surface that resembles red and black lacquer, porcelain, or lapis lazuli. In his new Pasta Vitrea piec Ohira combines inlays of delicat tinted opaque glass canes with tra parent and nontransparent *murrin* swirling powders of startling contr colors into the sutures.





*Lino Tagliapietra (above). Below: A blown- and cut-glass vase from his current Tholtico series is vividly colored.*

Venetian-born Cristiano Bianch is the most restlessly iconoclastic of t three artists exhibiting at the Friedm gallery. After experimenting with e gant black-and-white *murrine* surfa on bulbous vases, he has recen switched to a series of *battuto* glass ne and pods whose scored surfaces—in honeycon wasp's nest, chevron, diamond patterns—invol engraving techniques that were practiced in 5t century Persia. Particularly when displayed in p moss installations, these forms look like botany e periments conducted in an alien solar system. E hancing their tactile mystery, Bianchin has har braided hemp for stoppers and slings on some these strange and brittle fruits. His plaiting tec nique, he has said, is an homage to the sailors w still prepare their nets on the shores of the Ven ian lagoon—the source of the mercantile prow that once made this phantasmagorical city t connection point between east and west. ■

## Thoughts of Home

*Continued from page 32*

wails as convincingly as she did when playing Don John in *Much Ado About Nothing* last summer. Like her grandmother she has chosen, already, a life in the theater.

She stares at me. I teeter between laughter and tears. I do not want to decorate the tree either. It's *my* Friday night too, I think. What I really want to do is to go to the movies alone. Despite myself, I laugh. She glares at me.

"I have to catch the bus," she says, leaving the room. "I'll call you from Joe's."

I haven't got the knack for mothering, I think for the thousandth time. She's down the stairs and out the door by the time I'm wondering: Who's Joe? What happened to Ashley? I scrunch up, hugging my legs, as if comfort could be self-induced. Where is the brave, rebellious girl I used to be? My daughter has stolen my role! *Grow up,* my grown-up voice says, *that's the way things are.*

But I don't listen to the Mom side of me. I remember being 13, sitting in the Jack oak tree in my front yard in Oklahoma, my eye on the horizon. My daughter is already riding away into the future.

It's always the present on the second floor, where I earn my living, where meals are cooked, where doors open and close on friends, messengers, pizza delivery boys, house painters, hard-selling Girl Scouts, off-key carolers. Except for our be room in the back of the house overlooking the garden, t second floor is a public place.

Here in San Francisco, surrounded by hills and hous drowned in fog every day around four, I often feel I have l the wind of my Oklahoma childhood, wind that blasted in town, careened down church-lined streets and out long, rutt roads that preached possibility. I sit at my desk or stand at t front window, wondering when the wind will pick up. I fe as if the weather has softened and tamed itself to fit th domesticated time of my life. In our house *we* are the weath emotional currents and undercurrents regularly rent the s gray air.

"We need doors on the third floor," my husband sa

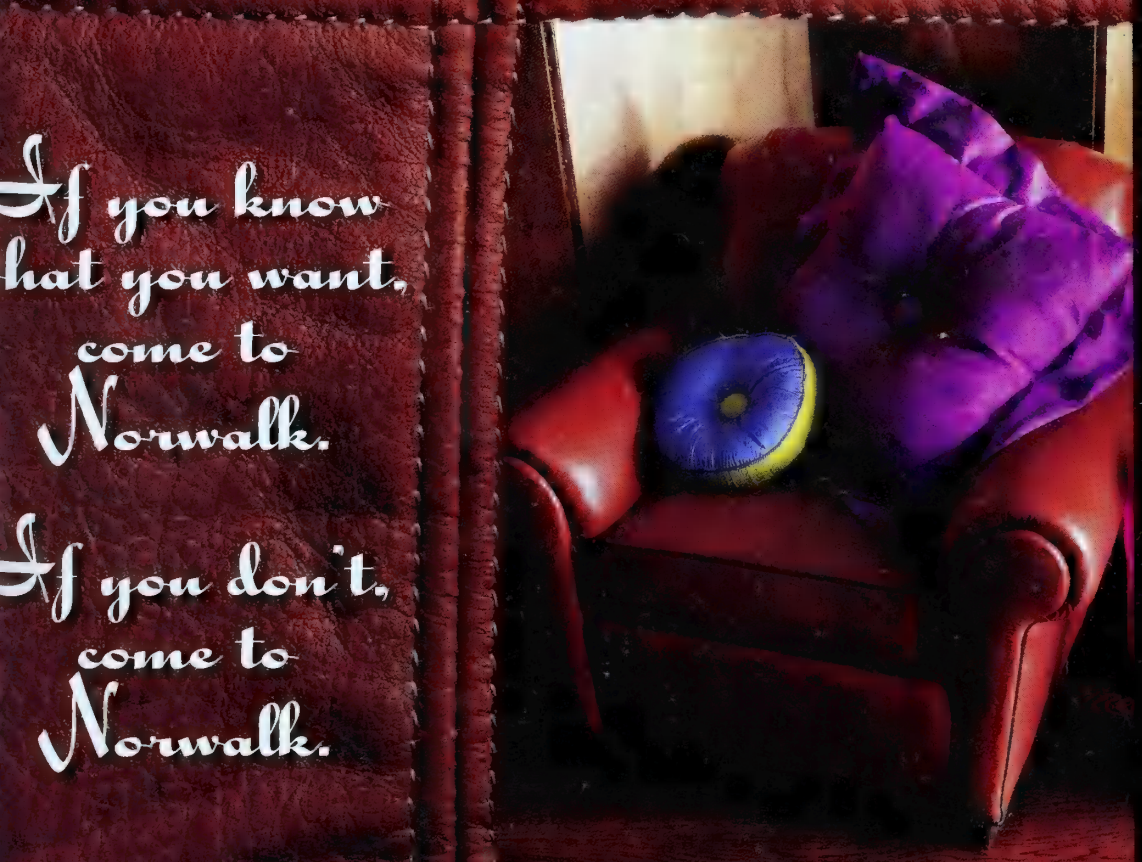
I'm furling a clean sheet over our bed as he puts l folded clothes into the dresser drawers. I know he's right. T kids are getting older; they both want privacy. Yet it mak me sad. Before we lived here, the third floor was an aviary space without walls where finches swooped in the eaves.

"I love the open space," I say.

"This is a house, not a field," Scott points out.

I look out the window into the garden, where the la afternoon light deepens the autumn green of jasmine, lav tera, Italian stone pine.





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*The dog bobs his head insistently under my hand. He lunges at me, his paws on my chest. C'mon, he says, let's go, let's run, let's be dogs*

"How about a door here instead of a window?" I suggest.

"Opening to a deck," he says, "with steps that lead to the garden. We could buy two Adirondack chairs."

"For sitting?" I smile. It's an old joke that even after a decade of Zen meditation, he has a hard time being still.

"Okay, *you* can sit and watch me garden."

We stand together at the window with our separate thoughts. I look past the calla lilies blooming absurdly at year's end, and my mind collapses the fences on all sides. Like dominoes all the neighbors' fences fall, and I'm imagining a wide field of big bluestem and yellow needlegrass, with rooftops poking up unobtrusively here and there. I see us, Scott and me, walking through the summer field, climbing the steps to our room.

"If we had a back door," I say.

"Hmm?" he asks vaguely, pulling himself out of the humus of his garden plans.

"You could come home at lunchtime and sneak in."

"As if it was our house alone," Scott answers, his fingers, warm as the sun, kneading my arm.

One evening late, the fire casts its ruddy light around the front room. My husband and kids are asleep. Outside, the big tree's branches scrawl on the glass as Verdi swells below. An ember snaps and the dog joins me at the window. Two men passing on the sidewalk elicit the dog's low growl until they leave his territory.

If the front door was open, I think, the dog would leap to the porch and bark his head off. If the front door was open and I was asleep, the dog would feel free to spring off the porch and down the steps after the men. They would run from the large black wolflike animal, the smell of terror delicious to him. I realize as I watch the growling dog that I too am both domesticated and wild. If the door was open, I could flee. Yet unlike the dog I have a thumb and four fingers that can turn a doorknob expertly.

Some days there is a wind that does take me. It crests Twin Peaks, straight off the ocean, and gusts down the hill to our house. "Hey girl," it says to my ears only, naughty and seductive as a full-lipped man. I turn the doorknob and I'm gone. The dog scrambles down the steps and up the sidewalk toward the hills. It's dusk by the time we stand where the hill drops to the Pacific and the wind roars, making my eyes tear. The dog snuffles the anise brush for wildlife; he stops abruptly, sniffs the unstable air, and charges into the sweet vernal grass. I watch the sun sink into the water as once again I am in the tree on the Oklahoma plains, owned by the wind and the distance. I feel like a spinning weather vane, comprehending no clear direction. I'm a middle-aged woman, I think, hating the thought, and I'm sad that the horizon has ceased to taunt me.

The dog bobs his head insistently under my hand. I here, he says, repeatedly. I ignore him, preferring my priv melancholy. He lunges at me, his paws on my chest, his pa ing breath closing in, his rough tongue addressing my fa C'mon, he says, let's go, let's run, let's be dogs.

The myoporum has become a problem. Being tropical, t tree needs water; it needs torrents from monsoons, whi we don't get in these drippy coastal hills. In its thirst, it spre its roots wide, finally buckling the concrete, which led t citation from the city to replace the sidewalk. Even worse, t tree wrapped its tendrils around our clay sewer pipes, suck the water that seeped from their seams, clogging the pi till we had to replace them. The solution seemed obvio Plant a sycamore or a ginkgo, some well-behaved tree th provides fall color. None of us wanted to kill the myoporu but it made good financial and, my husband the garde insisted, aesthetic sense. We had a good-bye ceremony the tree.

The next day, when the tree executioner came with heavy equipment, I watched him haul a five-foot chain s from the truck. *No,* I decided, as I took my position at la alongside the myoporum.

"I've changed my mind," I said. He saw me sleepless a haggard, then he saw the gnarled tree.

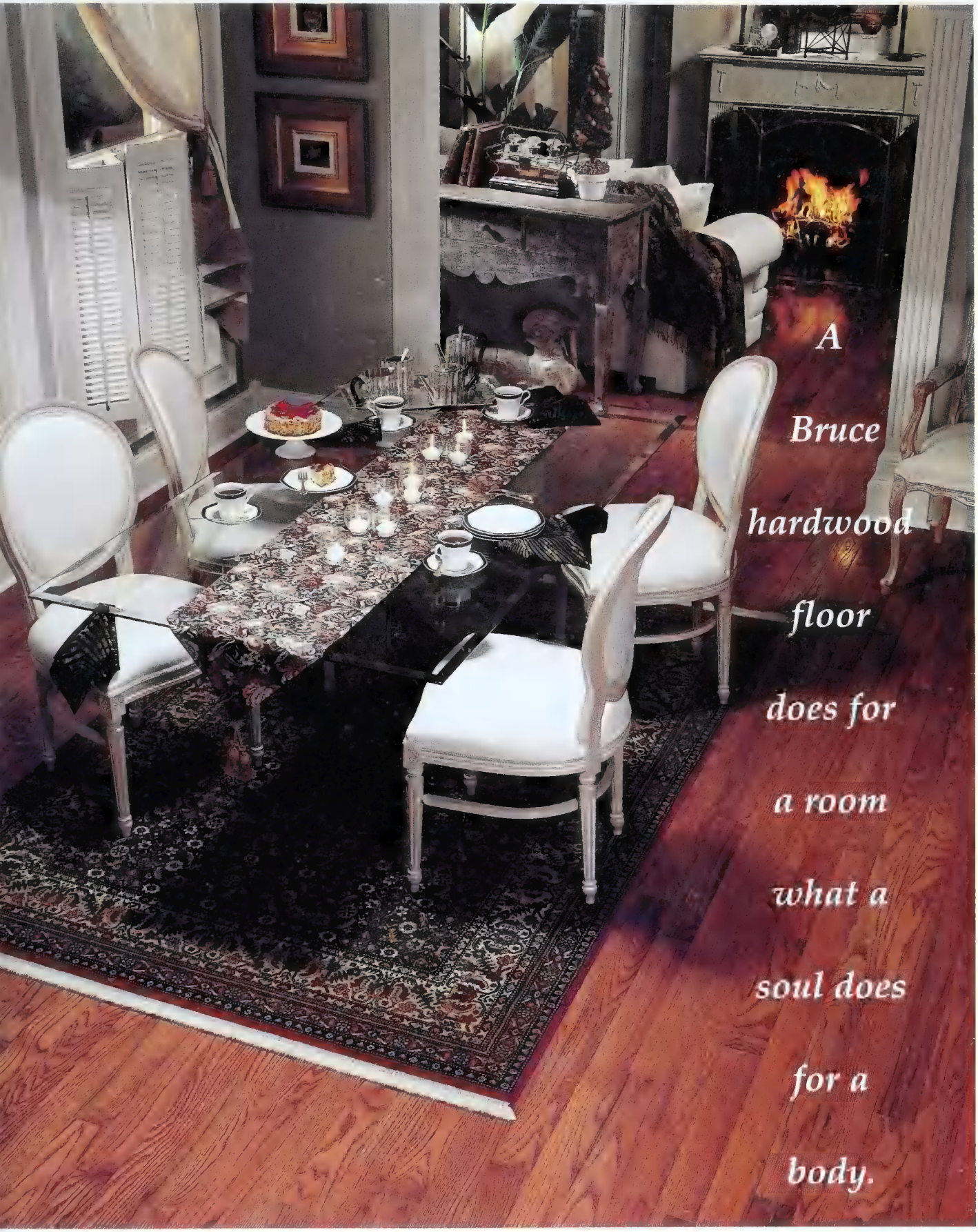
The tree man smiled. "That's an elf and gnome tree," said, setting down the chain saw. He rubbed off a piece of th bark with his big gloved hand to reveal a scattering of ants a roly-polies, momentarily alarmed, their purpose interrupt

He suggested we build a barrier to redirect the ro away from the sewer and sidewalk. The children were hap my mother was happy, my father shook his head and mutte something about more money, my husband thought I mad poor choice, but his alter ego, the Zen Buddhist, was reliev We all felt better in our bones.

Now, months later, its roots cut back and contain behind a six-inch-thick wall of concrete, the myopor thrives. When I look at it, I see more than a tree. I see family—roots, trunk, and branches. I like imagining myself the solid middle, the conduit, the nurturer.

Sometimes I want a field, not a house; an epic quest, a family drama; and yet my life is brimming. It makes me lau and cry. It makes me feel too deeply. I steady myself, I fly aw with the wind, I come back home. ■

*Elizabeth Wray is a writer whose essays and poems have been published in such journals as* Partisan Review, New Letters, Performing Arts Journal, *and* Sierra. *She has also worked as playwright in repertory theaters in San Francisco, Los Angeles, and New York.*




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OCTOBER 1998




Wiechman

# BEST FRIENDS

**corators, in many ways,** are House Beautiful's best friends. e rooms they create and the objects they design—the irs we sit on, the fabrics that curtain our windows—fill st of our pages.

This issue is dedicated with deep sadness to a decorator who ught the profession to new heights. Mark Hampton died young this past summer, but in his interrupted career he igned public and private spaces that combined elegance, olarship, and humaneness. He celebrated the world of ign as the author of two popular books, as a constant lec- er all over the country, and as a prolific watercolorist.

Our features editor, Elaine Greene, was Mark's friend and ok editor, and her "Remembering Mark Hampton" opens s issue. The portrait on that page was taken by Timothy enfield-Sanders a week before Mark died. Mark had joined others elected by their peers as America's leading decora- s for a feature that will appear in our next issue. This is bably the last photograph Mark sat for, and we can only guess how much effort it took for him to be there with us. But Mark was the kind of person who always made the effort, which is why he was wonderful company as well as America's leading society decorator. Immersed as he might be in his work, Mark was able to stand apart and see any room as a moment in the history of style.

Many of us try to do that. It's one reason we turn out in droves to walk through the countless decorator showhouses that make so much money for local charities year after year. In them we can read the changes taking place in our society. Ironically, news of Mark's death came as we were selecting the best showhouse rooms of the year with the help of interior designers Thad Hayes, Thomas O'Brien, and Thomas Jayne.

Our choices appear in this issue. Often we find a winning designer who is new to our pages, as we did this year. Helping launch a career is one of the reasons we enjoy the competition. It also gives us hope and a modicum of comfort as we deal with our loss.

Louis Oliver Gropp

EDITOR IN CHIEF

# SEASONS OF CONTENT

*Cool in summer, warm in winter: That's the adjustable decorating style of Kristin Peters, former fashion designer, in the old London house she shares with her architect husband, David Cook, and their two small sons*





*Covered in vintage handwoven French linen sheets, the George Smith sofa and footstool are Kristin Perers's "investment pieces, like a good flannel suit." Except for her grandmother's silver, everything else in the parlor was picked up at junk shops or off the street. Perers credits her background—her father is Swedish—for the room's light, Scandinavian feel.*









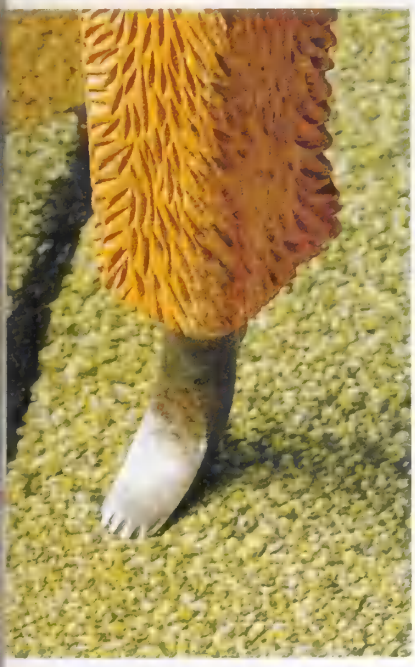




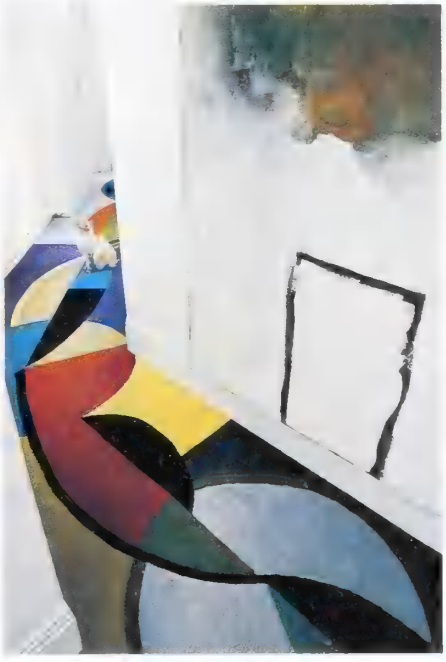
# FIRST-CLASS FANTASY

*Paul Mathieu and Michael Ray were offered carte blanche when devoted clients gave them a second commission. The Paris apartment's 1927 vintage and wraparound views suggested a luxury ocean liner, and they went full-speed ahead*

CHRISTOPHER PETKANAS PHOTOGRAPHY BY JACQUES DIRAND PRODUCED BY CAROLYN ENGLEFIELD







*A lyre emerges among the geometric shapes in the hall carpet Michael Ray designed with the aid of a computer (opposite). The room includes a stool and cast-aluminum table—two of three pieces retained from the many that Ray and Paul Mathieu custom-designed for Jacques and Laurence Hintzy's first apartment. Above, left to right: The oak stool has shaggy hand-gouged dog legs, which end surrealistically in wrought-iron feet. Mathieu on the apartment's balcony. Before reaching the hall, the carpet starts out in the corridor as an homage to Sonia Delaunay which fulfilled the clients' wish for strong color.*





**Artist-patron amity may be rare** in the contemporary world, but you'd have a ficult time proving it based on the track record of Paul Mathieu, who is French, his late American partner, Michael Ray. Some of the team's clients—like adver ing powerhouse Jacques Hintzy and his wife, Laurence, a lyric opera singer with own special events production company—even come back for seconds.

The die was cast in the Haussmann-era Paris apartment Mathieu and fashioned for the French couple in the late eighties. In the course of that proje complicity escalated to the point where a single rug was commissioned with owners' initials as well as those of the designers. Custom work is at the heart Mathieu and Ray's best interiors, in which antiques are scarce and almost noth is off the rack. Furniture, light fixtures, cabinetry—even drawer pulls—are made order (often extravagantly) to meet the specific needs of a job. Frequently designs incorporate symbols that relate directly to the clients' personal intere and histories.

"I gave Paul and Michael carte blanche," says Laurence Hintzy, referring the Art Deco aerie she and her family moved to in 1996. The apartment, built 1927, is located in Neuilly in the periphery of Paris. "Because our first experien was so positive, my husband and I knew it would be a joy to start over again fr zero, so we sold at auction almost all of the one-of-a-kind pieces from the fi flat. What you see here couldn't exist if there hadn't been the hand-in-glove re tionship we had with Paul and Michael. I don't say you can't achieve somethi

*Surrounding an elevated fireplace (top), an elaborate system of sycamore-veneer cabinets provides storage for tablecloths, silver, and china in the dining room. Early-19th-century mahogany chairs were stained black and covered in wool bouclé. The top of the lemon wood and ebony console (above left) lifts off extend the dining table. Opposite: Seen from the dining room, the larger of two salons has nonstructural columns added by Paul Mathieu and Michael Ray parti as a link between the interior architecture and their furniture designs.*

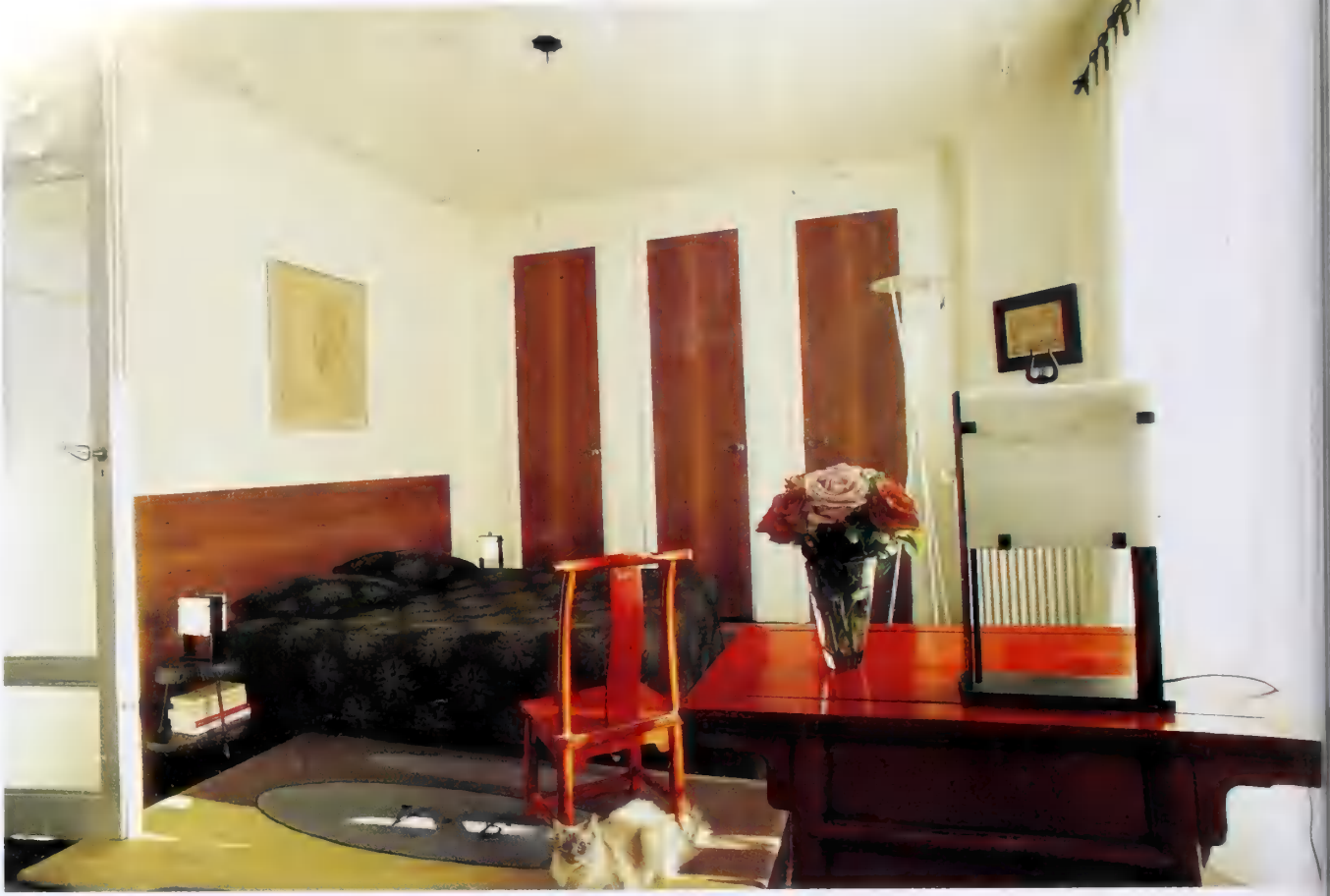






*Frank Lloyd Wright meets Pierre Chareau meets Louis XV in the main salon, where lipstick-red panels slide apart to reveal an entertainment center. Arts and Crafts–flavored sofas by Paul Mathieu and Michael Ray are in black-lacquered beech, at left, and oiled padouk, in foreground, with mohair cushions. Alabaster lamp and ebony-and-wrought-iron coffee tables were also designed for the apartment. Having started in the hall and traveled through the entryway, the carpet reaches the salon as a mix of lyres and acanthus leaves.*

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beautiful and interesting with a less intimate rapport. But you can't achieve thi

Taking clues from the apartment's vintage, the generous natural light, a billion-franc wraparound views, all parties agreed that the space should be recast a fantasy first-class suite in a luxury ocean liner. "Michael believed that everythi was possible and that all of a client's demands should be respected. He was extrao dinary in that he was never predisposed to dislike anything," says Mathieu. "When walked into a room he asked, 'What is the best here? How can it be maximized?

With the elimination of a number of dividing walls original to the apartme cramped rooms gave way to big airy volumes that flow gracefully into one anoth Nonstructural columns were added to redefine the newly opened salons and dini room. Opaline glass replaced the wooden panels in doors as a way of further adm ting light, and floors were given an ebony stain. Mathieu explains that most of t low horizontal planes are dark, and most of the vertical planes light, to suggest feeling of weightlessness. "Anchored to somber floors," he says, "the white walls a sycamore columns and cabinetry create a kind of floating effect, drawing your ey to the light, the sky, the incredible views."

Laurence Hintzy's passion for music is woven into a lyre-motif rug, and h husband's love of dogs is expressed in a cast-aluminum hall table, its corners adorn with copies of an Egyptian animal bust in the couple's collection. "The Hintzys a once-in-a-lifetime clients," says Mathieu. "How could we not indulge them?"

***A palette of rich woods was deployed throughout the apartment to suggest the atmosphere of a twenties-thirties luxury liner. Australian walnut was chosen for the headboard and closet doors in the master bedroom (top), which is also furnished with a lacquered Chinese table and chair, a rare use of antiques by Paul Mathieu and Michael Ray. Above left: The team designed the oak bedside tables and alabaster lamp. Opposite: The bathroom is contiguous with the bedroom; the "water rug" is one of four in the room representing the elements.***


V · 6

# DREAM MERCHANT

*When Celia Tejada, a visionary fashion designer from Spain, began to produce accessories for Pottery Barn, she made an important discovery in refurbishing her own 1890s San Francisco Victorian—that the freshest, quirkiest ideas spring from playing with the past*

By Zahid Sardar  Photography by Jeremy Samuelson
Produced by Jody Thompson-Kennedy









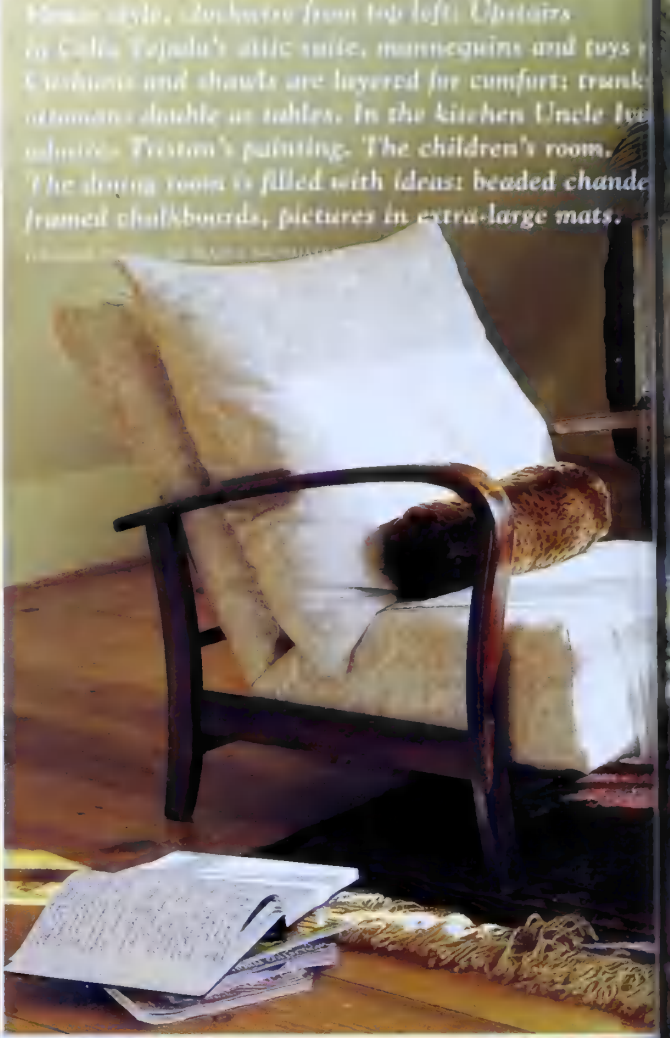
**ne good things keep getting better.** That's why Celia da, a former high-fashion designer now in charge of the duct design division at Pottery Barn, returns repeatedly to rrero, a very small town in Northern Spain where her cre- ity took root. "I grew up there. The town had one tele- ne, a small church, and barely a musical instrument ng us," she recalls, her voice still a castanet staccato, a of R's. In the deep country, people's voices were enter- ment and a source of ideas; even a single word rearranged ld alter a tale. At home, similarly, just adding an object huffling her mother's chairs could enhance a room.

Four years ago, when Tejada's brother Ivo Tejada, a con- tor, found the 1890s Victorian they share with Tejada's sons, Aristos, 6, and Tristan, 3, and their mother who s every year, the designer dubbed it a "dream house," but ers might have considered it a nightmare. It had been ty for two years, its windows boarded up, mantelpieces out, rooms ravaged. But the foundation was solid, and he time Tejada walked up to the attic, she could already



*zy fabric from Celia Tejada's fashion days (opposite) rs light into the living room. Clockwise from above: r the sofa hangs a gallery of large and small photographs mily and friends; a chalkboard coffee table doubles drawing surface. Antique cameras found at flea kets. Tejada with son Tristan laying the breakfast table; paved garden contains a square Moorish fountain.*





*House style. Clockwise from top left: Upstairs in Celia Tejada's attic suite, mannequins and toys; Cushions and shawls are layered for comfort; trunks ottomans double as tables. In the kitchen Uncle Ivo admires Tristan's painting. The children's room. The dining room is filled with ideas: beaded chande framed chalkboards, pictures in extra-large mats.*








CASA PURI
CASA SERAFIN
TRISTAN & ARISTO

where she would gather friends and family. Tejada brought to the 5,500-square-foot house a sensi- from her fashion days, when she festooned traditional bolero jackets with red chili peppers and made flirtatious skirts of sober black Spanish lace. She transformed it room by room with unconventional wit. Personalized treasures from flea markets (even now her best source of ideas on buying trips around the world), mannequins, easels, chalkboards from her atelier, and endless yards of leftover fabric found their way into expressions of a new passion: home design. Beads were restrung on chandeliers held aloft by clothesline pulleys; offbeat yardage for evening gowns became curtains, cushions, and canopies for beds (to make the high-ceilinged rooms more intimate); old-fashioned traveling trunks with drawers became temporary dressers. A clawfoot bathtub rescued from a salvage yard found a prime spot in her mother's bedroom—a bay window overlooking the Spanish-style kitchen garden. "Sometimes I take a bath in there while my mother reads to me from her bed," Celia Tejada laughs.

***The open-plan living suite in the attic (below), which Celia Tejada designed for herself and her former husband, is now the children's favorite playground. Here, Tristan and Aristos cavort in Tejada's skylit bathtub. Conventional under-sink cabinets provide unobtrusive but ample storage.***





***A loosely slipcovered chair frame (above) is a whimsical note in a vestibule office. Ivo Tejada fashioned the desk in a few hours from ordinary fir boards. Opposite: In the closetless guest room, travel trunks are stacked to store blankets; a fabric-draped canopy hangs from the ceiling.***

Upstairs in her own attic suite, another bathtub just under skylight is equally surreal.

"This is a handmade house, made by magical Ivo Tejada declares. When Aristos asked for red walls, Ivo oblig within days. Now the children's room is a beautiful une pected color, with the inevitable chalkboard for the two boy "Every room has a place for them to draw," says Tejada, big convivial symbols. A chalkboard coffee table keeps the amused while the family gathers in the living room, whic they frequently do. Tejada sometimes uses words on lar framed canvases to evoke a mood. In the living space, s naturally chose SMILE for a wall filled with snapshots of fa ily and friends mounted in large matted frames. Close frien visit every Sunday night in the refurbished dining roo ablaze with candlelight. "We love to talk, and even to argue A designer successful beyond her own expectations, Teja is still mildly piqued when her mother looks skeptically some surprising recycling in her home collection. Perhaps a permanent rejoinder, above her mother's bed, Tejada h hung a canvas that says "Dream."

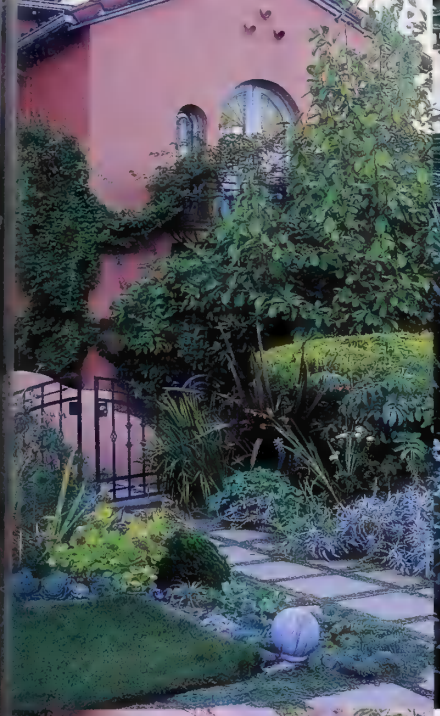

DREAM

# HOLLYWOOD NORTH

*In Vancouver, two Canadians break with convention—ripping out rhododendron and pyracantha to make way for a glamorous garden worthy of their southern California–style house*

By Suzanne Charlé  Photography by Ken Druse

*Thomas Hobbs loves the "great floppy wigs" of this nasturtium* Tropaeolum majus *'Red Pygmy'. Opposite, clockwise from top left: Swags of* Akebia quinata *'Alba' drape the front of his Vancouver house; woolly thyme (*Thymus pseudolanuginosus*) grows between paving squares. The Vancouver skyline is framed in dramatic foliage such as the silver leaves of* Centaurea gymnocarpa. *White-flowered* Verbascum chiax *blooms next to the feather-dusters of* Euphorbia characias *'Wulfenii'. On one side of the front walk a "squirrel-proof border" is filled with spiky things like yucca (*Yucca recurvifolia*). Nicotiana langsdorfii beneath a palm; Pennisetum setaceum 'Rubrum' in the urn. Sedum spectabile 'Autumn Joy.'*





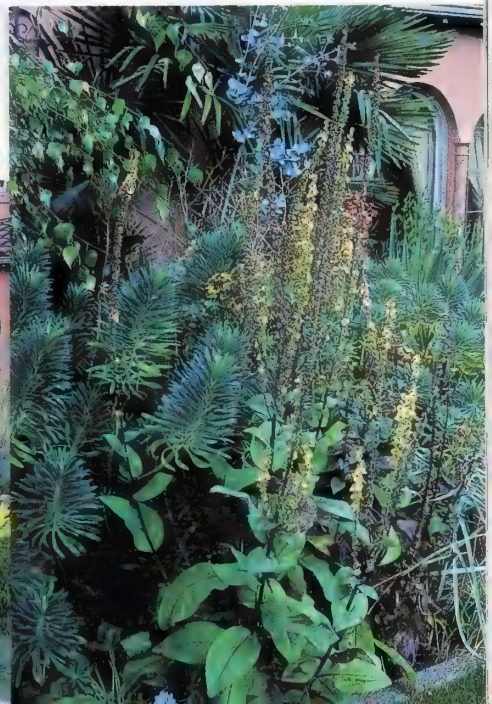


**High on a promontory overlooking English Bay and Vancouver beyond,** a flamboyant pink Mission Revival house straight off the set of *Sunset Boulevard* is the home of Thomas Hobbs and Brent Beattie, owners of Southlands Nursery. Hobbs, who first saw the house in the early 1970s, says, "It was very Norma Desmond. I loved it." In 1930 the owner, a devotee of the silver screen, had imported a construction crew from Los Angeles to build the cement confection, with its grand arches and balconies.

Hobbs wrote a letter asking the owner—whom he did not know—*please* to call if he ever thought of selling. Fast-forward a decade: Phone rings at Hobbs's shop and, without prologue, a feeble voice demands: "Do you still want to buy the house?" Hobbs jumped at the offer and, after updating the inside, he and Beattie settled into creating a garden worthy of the house. Rhododendron, dogwood, pyracantha, and cedars, staples in any Vancouver garden, were ripped out. In their place, Hobbs assembled a glamorous cast of palms, euphorbias, echeverias, dieramas, and other plants that look like those found draped around pools in Beverly Hills and Malibu. Call it escapism, call it zonal denial—Hobbs admits to all: "Vancouver is a fabulous city, and I wouldn't want to live anywhere else. But I do have a plant problem." This means he considers every plant hardy until he has killed it himself. Countless hopefuls have been left on the cutting-room floor. Sometimes Vancouver's wet













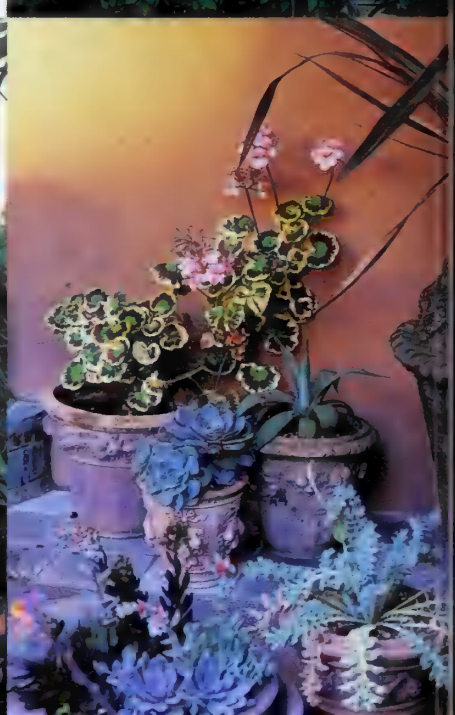
climate does in the would-be stars; other times the tough-minded Hobbs culls anything that's too invasive, doesn't live up to his expectations, or "is ugly." He says with a laugh, "I'm ruthless." But it's worth it. His combinations stop traffic, reports an admiring Ken Druse, House Beautiful's garden editor.

Believing that illusion is all important, Hobbs has focused on plants that, though they resemble tropicals of southern California, can withstand the damp climate of Vancouver. Hardy windmill palms with silvery fan-shaped fronds and hairy trunks (*Trachycarpus fortunei*) take starring roles. Frost-tolerant akebia substitutes for temperamental jasmine. A variegated aralia (*Aralia elata* 'Variegata') vies for attention with the spiky shapes of yuccas. The color scheme—silver, dusty blue, celadon, deep mysterious purple—transports the viewer from wet, green British Columbia to hotter, dryer, sunnier climes. But to create the total look of southern California, Hobbs had to import some plants, including hundreds of echeverias, that simply can't cope with Vancouver winters. These he pulls out every October and dumps into flats, which he stores in his Southlands Nursery greenhouse until spring.

The fantasy works. Late last spring, a local film director realized he needed some extra footage for a Hollywood epic. Instead of flying south, he just rented Hobbs and Beattie's house and garden—the perfect stand-in.









*In autumn, a water garden around the front* *untain and pool features orange seed heads of* Arum *licum 'Pictum' and the shiny leaves of bergenia 'Eric ith.' Opposite, clockwise from top left: On the shady e of a house, the figlike leaves of a tall* Fatsia japonica *shade the hardy perennial* Kirengeshoma palmata. *ck terrace. Thomsas Hobbs says about the seed heads the grass* Molinia caerulea *'Variegata': "It's a star— a total blonde." Setting a vintage thirties scene, nt Beattie built a curved staircase leading to the back terrace. Hobbs says that by investing in good pots a gardener has won half the battle, a point proved y his vignette near the entrance. Rectangular terra- otta planters from Tuscany stand year-round against the crenellated wall of the back terrace.* Anemone japonica *'Honorine Jobert' blooms in autumn.*

FOR MORE DETAILS, SEE READER INFORMATION

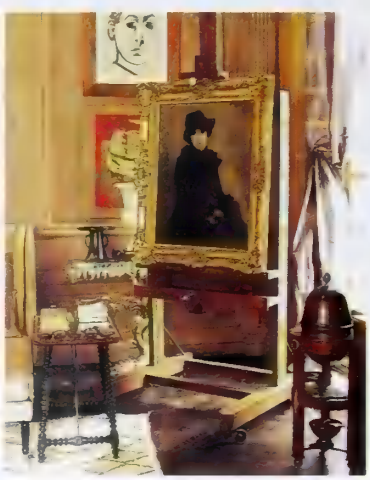
# SHOWHOUSE WINNERS

By Christine Pittel

This year, the judges in House Beautiful's annual competition noticed the spaces that worked best had a clear point of view. Each designer began with a clear idea and carried it through without wavering. So many showhouse rooms, and many private ones, make the mistake of trying to be all things to all people. The more successful strategy is to trust your own taste and focus on what appeals to *you* (with the advice and consent of your partner, of course). Some of the bold strokes seen here might not have looked so utterly right a few years ago, but now there's confidence in the air. Although several rooms raise echoes of other eras, none seemed sentimental. In fact, all these schemes feel firmly rooted in today.



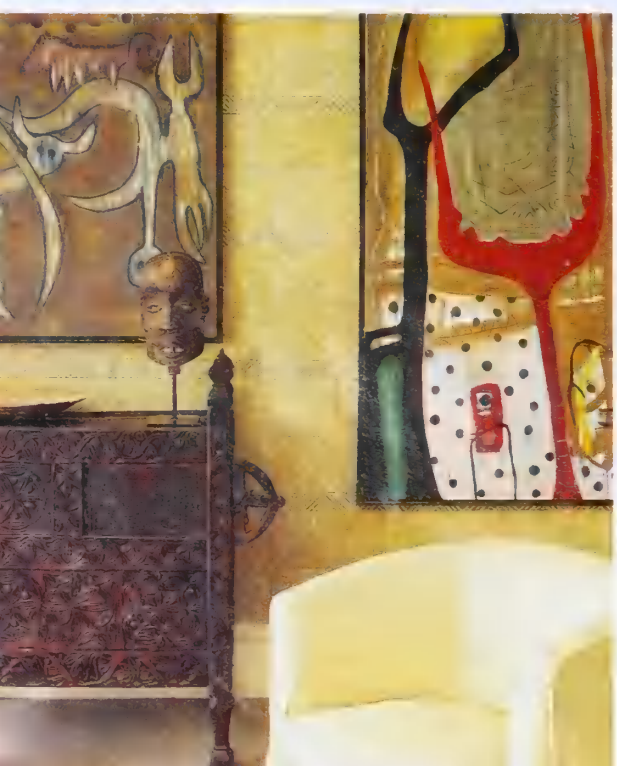




**Bunny Williams** "In a room like this, you can't be afraid of scale," says Bunny Williams. The leaf-trimmed iron étagères in the double-height drawing room at the Kips Bay Boys & Girls Club Decorator Show House shoot up nine feet, and the painting over the bronze-green sofa is monumental. Big-scale items generate excitement. This room holds a lot of objects but they are grouped so they make sense—the mantel is an ode to blanc de chine. A limestone-and-bronze coffee table feels strong, not fussy. Black Matisse-like embroidery personalizes simple linen on the French Empire bergère. Instead of predictable porcelain, faux-bamboo standing lamps flank the sofa and emancipate the end tables. Their flying-saucer shades lift the composition to a whole new level of sophistication. "I wanted to bring the cosmopolitan English country house look into the 20th century," Williams explains.







**Roderick Shade** In the Harlem United Show House, the first organized exclusively by and for African-American designers, Roderick Shade created a flexible guest room perfect for urban Bedouins in need of a tent. Grasscloth and ready-made mosaic tiles cover the walls in the colors of shifting sands. The rough, earthy textures set off the sculptural simplicity of a slipcovered daybed. Instead of a stationary coffee table, two small round tables can come together or pull apart. To curtain the gracefully curved bay of this 1906 Beaux-Arts town house in the Hamilton Heights historic district, Shade pieced together his own broad stripe. A rattan dresser bound with leatherette could survive the Sahara. "I chose elemental things that said Africa to me," says Shade. Sometimes his eye roved to other continents: A turn-of-the-century grain chest from Afghanistan stands next to paintings by local artist Danny Simmons.

*"I don't follow any color rules when it comes to art. I would never worry about matchin a painting to the rug or the upholstery"*

**e Robinson** With a bold stroke in a small space, Robinson raised the design bar several notches in this serene study at Kips Bay Boys & Girls Club Decorator Show House. Strips of quarter- maple were cut and stapled to the wall so they appear to be woven, seam cleverly concealed by the adjoining piece. The basketweave is ely the lead sentence in a short essay on texture, illustrated by the tled stucco walls, the linen-covered ceiling, the seagrass carpet, and orushed stainless steel crowning shoulder-height bookcases fitted to the Hips Electronics equipment. "I think a television should be accessible unobtrusive," says Robinson, who chose her blonde palette to enhance light from the solitary window. The strong horizontal lines of the ent-topped coffee table and 1930s French oak draftsman's desk ld make Jean-Michel Frank feel at home.

*"I wanted to reinvent traditional paneling. By sing simple basketweave in a lighthearted way, I transformed it into something modern"*







**Michael Roberson** "Inside, it fel if you were camping out in a perfect climate," says Michael Roberson of the glas living room at the Alexandria Decorator Showhouse. Deferring the woodland view, she kept the horizon line of furniture low and t her unobtrusive colors from natur materials like the redwood ceiling slate floor. Stone is handsome but hard, so "well-behaved" shag rugs create islands of comfort. An oversize sectional sofa observes th right-angle geometry while Vico Magistretti's twin coffee tables sur the shag. A 10-foot-high Madagas straw screen masks an awkward prospect beyond Roberson's Z-sha steel-and-glass table. The low-slun Hans Wegner chairs were owned l architect Charles Goodman, who designed this addition to a 19th-century farmhouse in the 1950s.



## eBare Saunders and Ronald Mayne

In the dining room of the Young Women's League New Canaan Showhouse, DeBare Saunders and Ronald Mayne invented their own details. Keystone moldings and eful panels above and below the windows give bland openings the elongated elegance of French doors. Banding the m horizontally in three shades of ethereal gray-green paint is "like free architecture, since we broke the colors at chair- picture-rail heights," says Saunders. White-on-white striped silk layered with seafoam green chiffon is tacked up over dowpanes to fall as casually as a Grecian tunic. Eighteenth-century Swedish chairs float, slipcovered in quilted raw silk.

## .E. Yeck
## d R.E. Bouchard



e architecture of the 1950s is remarkably atile," says Bud Yeck. "Through furnishings, you push it forward or take it back in time." re interested in new technology than nostalgia, k and Ed Bouchard updated this study at the xandria Decorator Showhouse. Books wrapped white seem to levitate. Actually, they rest alf-inch glass shelves suspended on a single le. Halogen lamps perform their own high-wire near the ceiling, or can be pulled down for ding. A sleek sofa mixes soft contours with d edges; a whimsical white Jacobean-style chair ows a few more undulating curves. Mesh des equalize various vintages of windows.



*"In this room you can see how one era relates to another. The clean, sculptural lines of the square-backed Louis XVI chair and the lacquered Art Deco c are connected to each other, even though they were designed 200 years apart"*

**Noel Jeffrey** Sometimes there is an irresistible temptation to wear a dinner jacket with an orange tie rather than a black one. The formal mahogany-paneled library at the Kips Bay Boys & Girls Club Decorator Show House seems to have similarly liberated Noel Jeffrey, who decided to play with solid blocks of brilliant color. A celadon moiré screen points up a saffron yellow sofa, next to an emerald-green 18th-century English wing chair. A chair and ottoman ensemble is seductively covered in three different fabrics of the same burnt orange: plain wool on the seat cushions, herringbone wool on the frame, and silk taffeta for the welting. More orange plus green silk taffeta buttons together to for curtains. The widely spaced modernist arrangement of furniture in a traditional room creates a piquant ambiguity of era. Conventionally classic shapes have been streamlined and simplified, like the Regency-style coffee table updated in metal.







**Jeff Lincoln** Imagine designing a two-story thoroughfare: The stair landing at the Kips Bay Boys & Girls Club Decorator Show House was definitely a challeng Everyone had to pass through more than once, peering at it from several perspectives, including from above. How could ordinary furnishings bear up? By subtly subverting the status quo. "I decided to mix the sacred and the profane explains Jeff Lincoln. He randomly hung tiny oil paintings around a custom-made mirror as if one large canvas had exploded—or an addled occupant had taken pruning shears to an old master. A lithe version of the circular Victorian "sociable" is ready to receive guests, set on the bull's eye of an antique Aubusson. Lemon yellow wallcovering transport the sun to the windowless center of the house, where wrought-iron rails in the style of French Art Deco ironsmith Gilbert Poillerat are wittily painted on the dado. Lincoln divides the space, but not too rigidly, with iridescent sheer portieres. Uplit, they turn into dematerialized columns, and the wide horizontal stripe brings the scale of the room down while simultaneously dramatizing the height.

**Orlando Diaz-Azcuy** Faced with an immovable object in the form of a marble table nine feet in diamete in the dining room of the San Francisco Decorator Showcase, Orlando Diaz-Azcuy resorted to Euclid. Strong geometries balance the design equation, led by a cone of light illuminating a tray of grass that reduces the table's size and becomes another circle rippling through the square room. Circles within a square become squares within a circle on Diaz's Portico chairs. "When you have a table of that magnitude, you need chairs with volume," he says. Quilted detailing on the curtain is a modern take on fringe. Eighteenth-century grisaille wallpaper hides an ungainly door and softens hard edges.



*"Today, we have so much choice that it's difficult to get down to the ssentials. I think you feel lost if there are too nany objects in t space. I like to leave room for the imagination"*



**aul Mathieu**

ere's an enigmatic ality to this dressing om, done by Paul thieu at the French signer Showhouse as a bute to his deceased rtner, Michael Ray. elve white shirts hang rfectly pressed and mbolically waiting, along th 36 packets of ender—one for every r of Ray's life. An ended birch log—where ractical person might pty his pockets—holds re lavender. But are we loors or out? Fallen ves rustle on the floor, as lown in from behind se mysterious curtains. ature is always stronger n we are," says Mathieu, o hand-lettered a quote m Virgil across the lls. "He writes about how ture gives, then what make from it is art."




























# NOBODY DOES IT BETTER

































*We happily pledge allegiance to Ralph Lauren, whose home furnishings have revolutionized the American design industry*



By Christine Pittel Photography by Thibault Jeanson Produced by Dara Caponigro

**No one should have been surprised** last summer when Bill and Hillary Rodham Clinton announced that Ralph Lauren had pledged $13 million to restore the true star-spangled banner, the flag that flew over the embattled Fort McHenry and inspired our national anthem. After all, America is Lauren's subject and he has built a career, and a global empire, on his uncanny ability to pinpoint and reclaim its legacy of style. Fifteen years ago, House Beautiful was the first magazine to feature his home furnishings and the concept was already clear. This was not just another designer doing sheets and towels. Lauren wanted to re-create a total environment, using a collection of products to tell a story that started with a place and its people and went on to celebrate a way of life. Whether the premise was a Nantucket cottage or a log cabin in the Rockies, his vision was precise and compelling. Like most stage sets, it was better than the real thing.

Consider the bed, for example, where Lauren layers a mélange of materials—denim, lace, Harris tweed, charmeuse, raw silk, buffalo checks, and suede—never found there before. He mixed colors and patterns freely at a time when most Americans assumed pillowcases were predestined to match sheets. Back in 1983, pure cotton bedding was uncommon, and looms had to be developed to make his oxford cloth sheets with pillowcases that buttoned—taken straight from the button-down shirts he was selling for men and women. Retailers were nonplused by dark paisley sheets combined with horse blanket plaids, and warned him that women buy sheets and preferred bright florals. But Lauren bet that if he was looking for something else, probably other people were, too, and today these darkly handsome sheets from the Thoroughbred collection continue to be best-sellers.

What others took for granted, he took for inspiration. Bumping down back roads in a 1936 red Ford pickup, Lauren noticed the weatherbeaten beauty of old barns and transformed barn siding into furniture. He taught many Americans to appreciate patina. No one had ever sold *new* distressed leather club chairs before.

In 1988 the Museum of American Folk Art honored him for drawing worldwide attention to the art form they cherish with his pillowcases embroidered like samplers and quilt-patterned mugs. When Lauren reintroduced woven wicker furniture, modeled on Victorian pieces but sporting sleeker contours, he was a major force in rejuvenating the moribund wicker industry.

It is rare for him to copy an item exactly; anything he touches he improves. Deftly he manipulates the scale or transposes something from one medium into another. Lauren brought men's suiting to the master cutters at the glass factory and asked them to reinterpret the fabric in crystal, which produced the popular Glen Plaid and Herringbone glasses. A Fair Isle sweater motif encircled dishes. Jubilant red tartan veneer playfully patterned a Chippendale-style highboy. Beacon blanket stripes upholstered oversize easy chairs. On a traditional mahogany dresser, the silver-plated hardware mimicked the gnarled grip on the steel handweights he worked out with at the gym. Of course Lauren is occasionally too far ahead of the curve. A line of knit sheets with underwear detailing running along the side of the pillowcases like a waistband came out before it was fashionable to show your skivvies.

Whether his imagination is inhabiting Santa Fe or Southampton, the consistent element in his work is quality. The cashmere couldn't be better. Seams won't come apart. His attention to detail is extraordinary. When he designed his Concho flatware, the original samples were fabricated from his sketches by Navajo Indians and then sent to the factory to be reproduced. Customers buying his paint can count on getting a color they can live with. Nothing goes out under his name without his approval, which is why the man who invented branding has made the name Ralph Lauren synonymous with flawless taste.

## Ralph Lauren Time Line

| | |
|---|---|
| 1983 | Log Cabin |
| | New England |
| 1984 | Thoroughbred |
| | Safari |
| 1985 | Santa Fe |
| 1986 | Madison Avenue Store |
| 1988 | Thoroughbred |
| 1989 | Chintz |
| | Estate |
| 1991 | Hampton Floral |
| 1992 | Costa Paradisio |
| | Grey Flannel |
| | RL 2000 |
| 1994 | Oxfordshire |
| 1995 | Denim |
| | Cinema |
| 1996 | Paint |
| | Denim |
| 1997 | White Label |







*sentation is crucial, and*
*his showrooms Ralph*
*ren always mixes*
*iques in with his own*
*ducts to replicate the way*
*ple live, clockwise from*
*ve: An African bench sets*
*the Pipe bed. The new*
*d Street bed is stitched*
*the backseat of a*
*ousine. The Lodge dining*
*ir is upholstered in*
*ressed leather. Compatible*
*ids. Flanged pillow.*











*From the new Southport collection, the Indian Fields chairs facing the door (right) are Lauren's reinterpretation in rattan of a Mission-style armchair. The Wendell cocktail table stands between a pair of Patrick chairs upholstered in distressed leather. Glass bowl from Aero. Top: The Garrison bed was inspired by an old "woody" station wagon. The Lauren philosophy is: Put enough fabrics together and they'll all work. So pumpkin corduroy is sandwiched between Highgate Plaid and Winthrop Fair Isle shams. Above: Oxblood vases from John Rosselli on the Stanwich chest.*

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# COOL BRITANNIA

*In the historic heart of London, architects Heidi Locher and Richard Paxton open their refreshingly minimalist house to the sky and bring in two millennia of local inspiration, from the Romans to the modernists*

By Martin Filler
Photography by Richard Bryant



***A wooden walkway over a pebble-lined pool (above) leads into the entry of the home and office that London architects Richard Paxton and Heidi Locher recently built for themselves on the city's Clerkenwell Green, immortalized by Charles Dickens as the place where Oliver Twist was arrested for shoplifting. Opposite, clockwise from bottom left: The designer-owners give their two children a hand with homemade glove sculptures. The nearly windowless house, now hemmed in on all sides by other buildings, is set behind a front tower with the couple's offices and flats that were sold to finance the project. The modern facade fits well amid its historic surroundings. Just below a small rooftop garden, motorized glass atrium roof retracts to open the core of the house to the sky.***

**first stunning glance**, the sleekly minimalist house that architects Heidi Locher Richard Paxton have just built for themselves in a quiet enclave of central London ns like a bold break with the past in a city where tradition can be an intimidating den. The well-preserved, almost villagelike square onto which the couple's com-ed home and office faces—Clerkenwell Green, a fifteen-minute stroll from St. Paul's hedral—survives as a remarkable example of what the heart of the British capital like two centuries ago. Perhaps even more remarkable is how well this six-story, s-fronted structure fits into its venerable setting.

Despite the obvious debt that the Paxton Locher house owes to modern prece-t, its historical roots go far deeper. A number of feet below the street surface of this of London lie the remains of Londinium, the ancient capital of the Roman outpost Britannia. Care must be taken when excavating foundations in this vicinity, where retch of the Roman wall surrounding the original settlement was unearthed not g ago. Locher and Paxton's decision to organize their inward-turning house around ntral atrium that can be opened to the sky harks back more than two millennia to most characteristic Roman domestic format. And like those early colonists, the sent architects used terrazzo paving with underfloor heating to adapt yet another man concept to the cool, damp climate of Britain.

To finance their ambitious project, Paxton and Locher divided the unusually g and narrow building lot into three parts, not unlike the way the Roman conqueror Britain described all Gaul. On the front of the property overlooking Clerkenwell en, the architects placed a stack of flats: three single-story and one duplex, which y sold to help cover the basic land and construction costs. They positioned their n ground-floor offices beneath and to one side of the apartment "tower," keeping back portion of the land for their private living quarters.

Even though the three-story house, which is hemmed in by other structures on sides, had to be built almost entirely without windows, the couple feels trading off ws for compactness was well worth it, not least because the arrangement allows m to keep home and office in close proximity. For Locher and Paxton, going home n work—or even just checking up on their daughter Caitlin, 10, and son Freddie, -is simply a matter of walking through a doorway and across a wooden deck that ns a shallow reflecting pool between the front office-and-apartment block and the idence.

The double-height atrium that one then enters is no mere patio but the main ng space. Kitchen and sitting areas are tucked into single-story slots surrounding atrium, in the center of which stands a huge, simple dining table (also used for nework by children and adults) directly under a motorized retractable glass roof that he most spectacular feature of this quietly astonishing house.

"It's wonderful to have your living space *(Continued on page 188)*

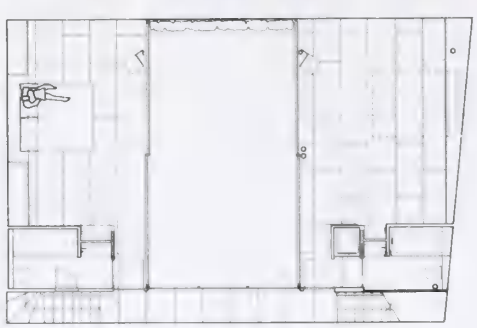


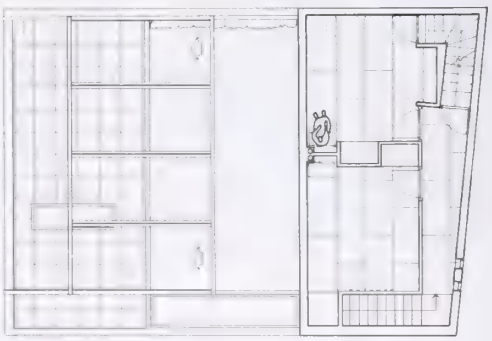
*On the ground floor of the house, the double-height dining atrium soars upward while the adjacent high-tech kitchen and casually furnished sitting area are tucked beneath one-story ceilings. Daringly suspended fireplace and floating concrete mantel shelf add a note of engineering bravura. Terrazzo floor is heated from below, ancient Roman-style.*

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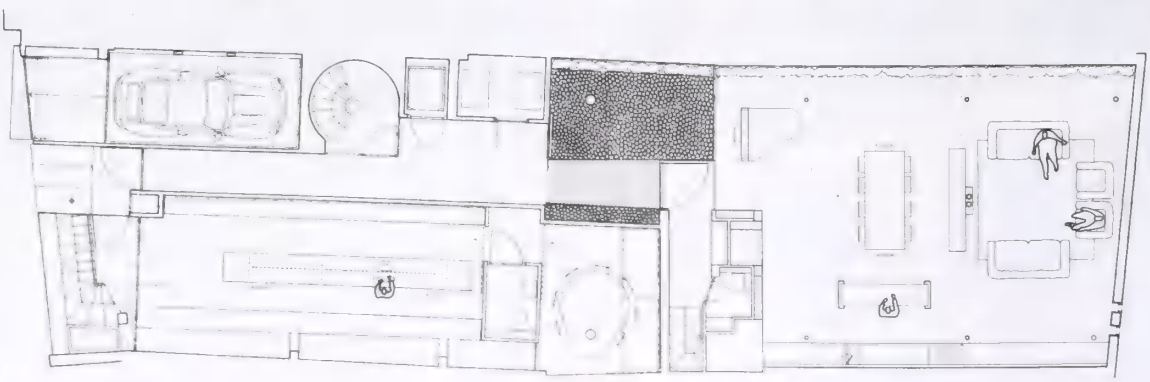












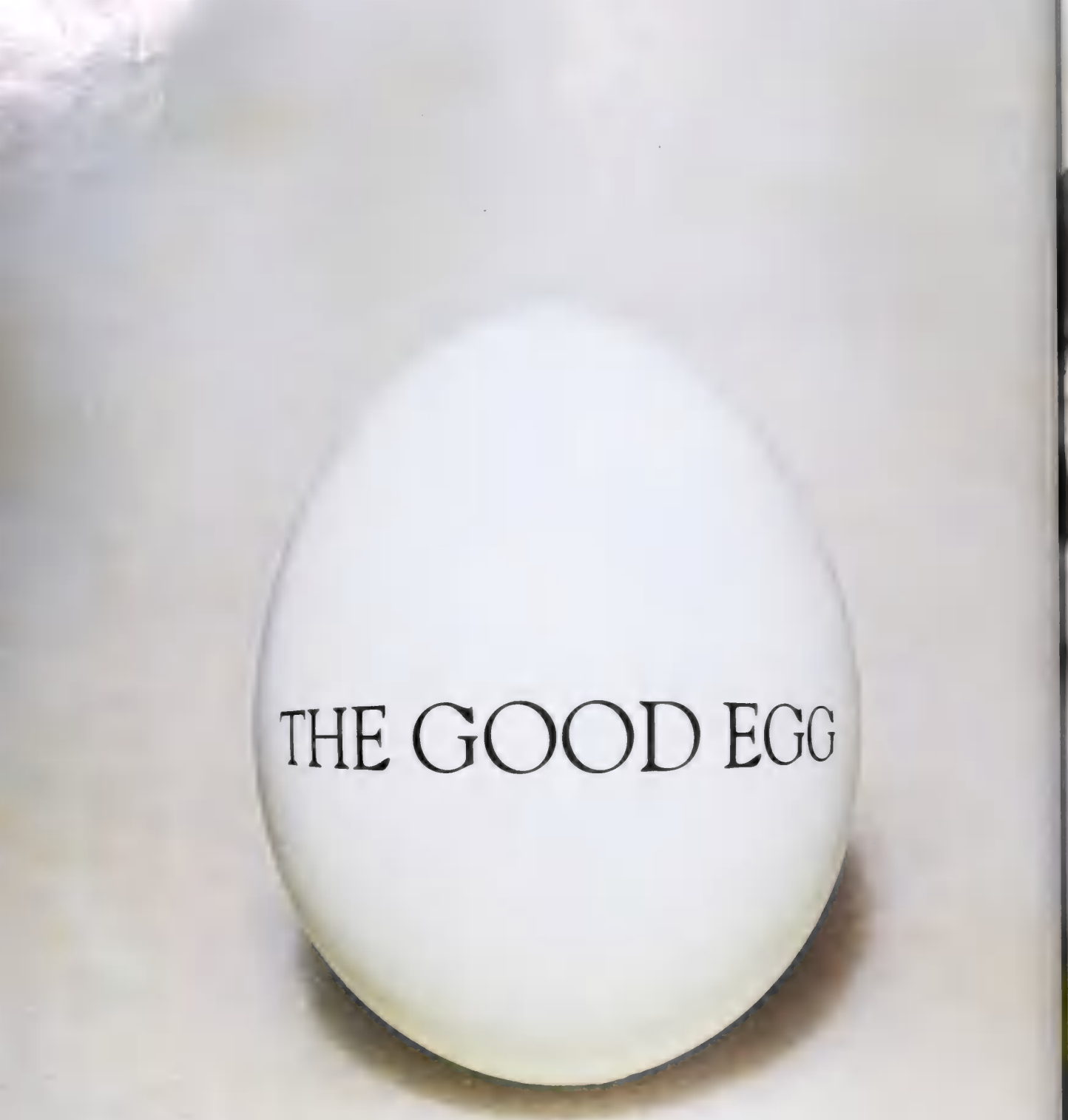
*Tendrils of evergreen jasmine (top) climb toward the retractable glass roof of the atrium. Test tubes sunk into concrete countertop are used as vases. Above: Long ground-floor plan of the multiuse building shows garage and architects' offices at left, living quarters at right. Above center, left to right: Plans show second story of house, third story with movable roof, and rooftop garden. Opposite, clockwise from top left: Second-story view across atrium. Guest bedroom. Daughter Caitlin chose gauzy hanging for her skylit bedroom. Minimalist master bath.*











# THE GOOD EGG

By Jane Ellis Photography by Beatriz da Costa

**It can rise, bind, thicken, and set.** The egg is a wonder of nature, indispensable to the cook. But i recent years the egg's cholesterol factor has made it an almost forbidden pleasure. Now, though, wit many doctors calming our fears—a recent study published in the *Journal of the American College* o *Nutrition* showed that even people with moderately high blood cholesterol (and normal triglycerides) ca eat an egg a day without significantly increasing their levels—we are free to enjoy again what is surely superior food. Eggs are nutritious, providing protein and vitamins, along with iron and other mineral inexpensive; low in calories; and easy to prepare. They can be the featured player in any meal and, o course, for dessert, too. Happily, Humpty Dumpty is back on the wall.



Poached eggs on baby greens



Scrambled eggs in a popover

emon ginger pot de crème





Aïoli-filled artichoke

### METHODS FOR POACHING EGGS

1) Fill a skillet almost to the brim with water. Bring water to a simmer. Add 2 room-temperature eggs in the shell. With a spoon, gently move eggs back and forth for 10 seconds. Remove eggs. Break eggs one at a time into a small cup. Slip eggs one by one into simmering water. Return water to a simmer. Cook 2½ minutes. Remove eggs with a slotted spoon. Serve immediately.

2) Bring a large saucepan of water to a simmer. Add 1 teaspoon vinegar, which helps set the whites. Stir water to produce a whirlpool effect and add shelled eggs. Poach for 3 minutes. Remove eggs with a slotted spoon. Serve immediately.

3) Crack eggs and put into buttered metal poaching cups. Lower cups into water that comes just below the rim of the cups. Cover pan. Lower heat to simmer. Cook for 3½ minutes. Remove cups from water. Serve immediately.

### POACHED EGGS ON BABY SALAD GREENS

*Poached eggs served on greens—or a bed of sautéed vegetables, such as spinach—make a good light lunch.*

- **1 tablespoon olive oil**
- **1 teaspoon fresh lemon juice**
- **1 cup baby salad greens**
- **2 large eggs**
- **Salt and pepper**

Mix oil and lemon juice together in a bowl. Toss greens with dressing to taste. Place on a serving dish. Set aside.

Poach eggs according to one of the methods above and place on greens. Salt and pepper to taste. Serves 1.

### SCRAMBLED EGGS IN A POPOVER

*A crisp popover makes a great container for scrambled eggs. These eggs are flavored with smoked salmon, but chopped ham would work well too. Recipe from Mary Zipser*

- **1 cup flour, sifted**
- **½ teaspoon salt**
- **3 extra-large or jumbo eggs**
- **1 cup milk**
- **3 tablespoons butter, melted and cooled**
- **Scrambled eggs with smoked salmon, recipe follows**

Place flour and salt in a large bowl. Set aside.

Beat eggs in a large bowl until light in color. Mix in milk and butter. Gradually beat egg mixture into flour. Do not overbeat. Batter should not be foamy. If it is lumpy, strain it. Pour mixture into a pitcher. Cover with plastic wrap. Refrigerate overnight.

Generously butter 4 popover tins or 4 six-ounce glazed pottery custard cups. Set aside.

Remove batter from refrigerator. Gently stir. Fill each cup or tin to within ½-inch of top. Place cups on a cookie sheet and space as far apart as possible. Place oven rack in bottom third of oven. Place sheet or tin on rack. Bake in a preheated 375°F oven. Do not open oven. Check after 50 minutes. Popovers should be dark brown. If they are not dark brown, bake 10 more minutes. Open oven and slit popovers with a small sharp knife. Bake another 5 minutes. Remove from oven. Slit a 4-inch cross on top of popovers. Fill with scrambled eggs. Serve immediately. Serves 4.

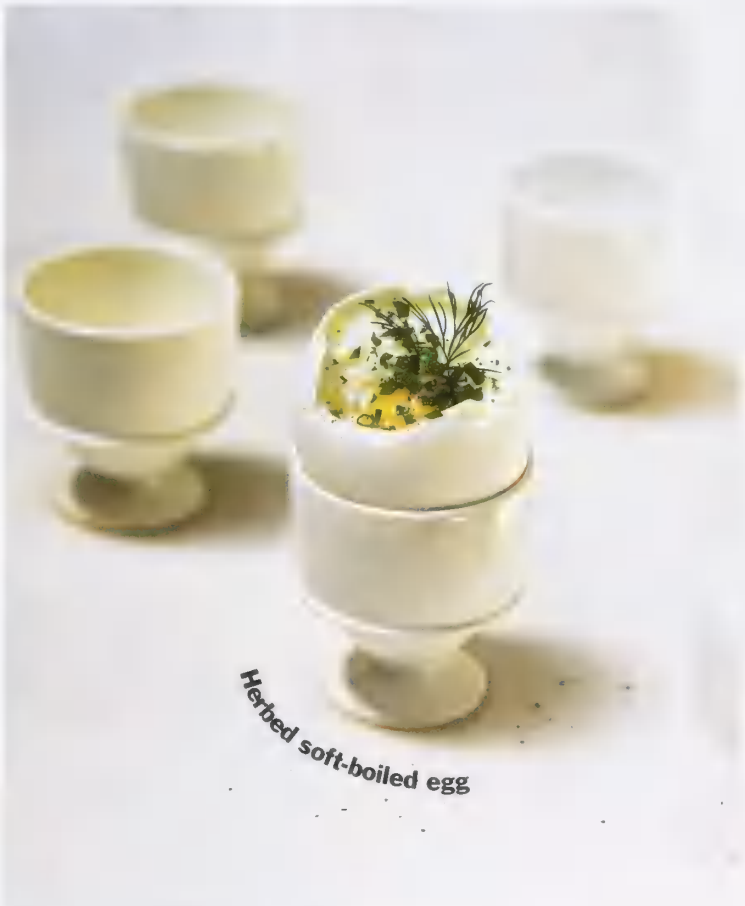
To freeze whole popovers: Cool. Place in a plastic freezer bag. Freeze. When ready to serve, remove from freezer. Defrost. Remove popovers from bag. Place on a cookie she Bake in a preheated 425°F oven until cr about 2 minutes. Serve immediately.

SMOKED SALMON SCRAMBLED EGG

- **4 large eggs**
- **2 tablespoons whole or skim milk**
- **2 teaspoons butter**
- **4 tablespoons smoked salmon, chopp**

Beat eggs and milk together in a bowl. aside.

Heat butter in a 10-inch skillet o medium heat until just hot enough to sizz drop of water. Pour in egg mixture. As m ture begins to set, quic draw a large spatula co pletely across bottom a sides of pan, forming la soft curds. Add salm Continue cooking, stirr until eggs are moist a fluffy, about 1 minu Serves 4.



Herbed soft-boiled egg

### ARTICHOKES WITH AÏOLI

*An artichoke with its lea spread like a flower make handsome container for t dipping sauce.*

- **4 artichokes, rough outer leaves remove stem trimmed, top third of artichoke c through, remaining leaf tips cut with scissors, cut surface rubbed with fresh lemon juice**
- **1 bay leaf**
- **2 garlic cloves**
- **4 black peppercorns**
- **Juice of 1 lemon**
- **1 tablespoon olive oil**
- **Aïoli, recipe follow**

Place artichokes, bay leaf, garlic clov peppercorns, lemon juice, and olive oil i large pot of boiling water. Cover top wit piece of wet cheesecloth. Reduce heat medium. Cook about 35 minutes, or unt leaf pulls off easily. Remove pan from he Drain artichokes upside down on a ra Cool. Spread leaves apart in the middle the artichoke. Scoop out choke with a spo Discard choke.

Place artichokes on 4 serving plat Completely spread leaves open like petal a flower. Spoon 2 or 3 tablespoons of ai over each heart. Serves 4.

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### AIOLI

1 cup olive oil
2 large garlic cloves, peeled and minced
2 egg yolks
1 teaspoon Dijon mustard
1 tablespoon lemon juice
1 teaspoon salt

Warm ¼ cup olive oil in a sauté pan over low heat. Add half the garlic and sauté 1 minute. Do not brown. Remove pan from heat. Cool.

Mix egg yolks and mustard together in a bowl. Add remaining oil, drop by drop, whisking constantly. Stir in lemon juice and remaining garlic. Whisk in oil in a thin stream until incorporated. Stir in salt. Makes about 1¼ cups.

### LEMON-GINGER POT DE CRÈME

*Recipe from Rori Spinelli*

4 cups heavy cream
¼ cup roughly chopped ginger, peeled
8 large eggs
½ cup plus 1 tablespoons sugar
2 tablespoons fresh lemon juice
Zest of 1 lemon

Place cream and ginger in a saucepan. Cook over medium heat until cream is scalded. Remove pan from heat. Set aside for 30 minutes. Strain through a sieve into a bowl. Set aside.

Mix eggs, ½ cup sugar, and lemon juice together in a bowl. Whisk in cream mixture until sugar is dissolved. Pour mixture into 8 four-ounce custard cups. Place cups in a hot water bath. Bake in a preheated 300°F oven for 50 minutes, or until a knife inserted in the middle comes out clean. Remove pan from oven. Place cups on a wire rack to cool.

Toss remaining sugar and zest together. Sprinkle tops with zest. Serve immediately or refrigerate. Serves 8.

### HERBED SOFT-BOILED EGG

*A soft-boiled egg filled with lemony herbs makes a nice breakfast or appetizer dish*

1 large egg
Chopped fresh herbs
Butter
Fresh lemon juice

Place egg in a small saucepan. Cover with cold water. Bring to a boil. Lower heat to a simmer. Cook 2½ minutes. Remove egg from pan. Place egg small end down in an egg cup. Slice off top of egg with a knife. Add herbs, butter and lemon juice to taste. Serve immediately. Serves 1.

### SMOKED TROUT-STUFFED EGGS

*This healthy play on deviled eggs uses the white but not the yellow. Recipe from* Hors d' Oeuvres *by Gillian Duffy (William Morrow, November 1998).*

½ cup plain yogurt



**Smoked trout-stuffed egg**

12 hard-boiled eggs, shelled
½ pound smoked trout, skinned, boned, and flaked
1½ tablespoons preserved lemon peel, or 1 tablespoon regular lemon peel
¼ cup seeded tomato cut into ⅛-inch dice
2 tablespoons chopped chives
Sea salt and freshly ground black pepper

Place yogurt in a sieve lined with a paper towel. Drain [illegible] a bowl for several hours.

Halve eggs lengthwise. Carefully remove egg yolks. Discard. Shave a thin piece off the bottom of each egg white half to ensure will sit properly when filled.

Place smoked trout in a bowl. Add pr served lemon, tomato, 1½ tablespoons chive salt and pepper to taste. Gently stir in 2 t tablespoons of drained yogurt until mixtu is just combined. Do not overmix.

Using a teaspoon, mound trout mixtu into each egg-white cavity. Garnish wi remaining chives. Makes 24.

### CURRIED SALMON TARTARE

*This curried salmon tartare from chef John Villa also makes a good filling for hard-boile egg whites. Recipe from* Hors d'Oeuvres *by Gillian Duffy (William Morrow, November 1998*

1 teaspoon vegetable o
2 teaspoons finely dice onion
1 teaspoon Madras curry powder
2 teaspoons finely dice apple
½ banana, finely diced
1½ tablespoons mayonnaise
2 teaspoons sour crean
Salt and freshly ground black pepper
12 ounces high-quality salmon, skinned, boned, and cut into ¼-inch dice
½ cup cucumber, peele seeded, and cut into ⅛-inch dice
1 tablespoon finely chopped chives
½ small lemon, juiced
8 shots Tabasco sauce or to taste

Heat oil in a small sk let over medium heat. A onion and cook for 1 to 2 minutes. Add cu powder, apple, and banana. Cook for 4 t minutes, stirring continuously. Add 1½ tab spoons water and cook for 4 minutes, st ring. Remove pan from heat. Set aside. Co

Place curry mixture, mayonnaise, so cream, salt and pepper to taste in a fo processor. Blend until smooth. Set aside.

In a cold bowl place salmon, cucumb chives, ½ cup curry sauce, lemon juic Tabasco, and salt. Adjust seasoning wi Tabasco and salt to taste. Cover and place refrigerator. This can be done up to 3 ho in advance. Makes 24. ■


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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For details, see Reader Information for "Seasons of Content," page 130.

**50 BEYOND THE PALE** Muriel Brandolini, 167 E. 80 St., New York 10021; 212-249-4920. **Fabrics**—Le Décor Français (R), 1006 Lexington Ave., New York 10021; 212-734-0032.

**60 CLEAN UP YOUR ACT** PRO-TECTION, INC., San Francisco; 415-861-2300, Oakland; 510-430-1291, fax 510-430-1612.

**64 STYLE GUYS** *Your World . . . and Welcome to It*, Simon & Schuster Editions, $25. To order: 800-BOOKS-NOW, ext. 1108.

**66 HOUSES FOR THE NEXT MILLENNIUM** *Pages 66 to 70. Architects:* **Hariri and Hariri Architects**, 18 E. 12 St., New York 10003; 212-727-0338. *Principals:* Mojgan and Gisue Hariri. *Pages 74 to 81.* **Moore/Andersson Architects**, 1801 N. Lamar, Ste. 100, Austin, TX 78701; 512-476-5780. *Principal:* Arthur Andersson. *Associates:* Steven Dvorak, Chris Wise. *Pages 82 to 92:* **Moore Ruble Yudell Architects & Planners**, 933 Pico Blvd., Santa Monica, CA 90405; 310-450-1400. *Principals:* John Ruble, Buzz Yudell. *Project architect:* Mario Violich. *Digital imaging:* Ada Mancilla.

**94 SAVING THE NATIVES** *Adventures with Hardy Bulbs*, by Louise Beebe Wilder, $17—The Lyons Press, 31 W. 21 St., New York 10010; 800-836-0510. *The Bulbous Plants of Turkey*, by Brian Mathew—Out of print. *Bulbs: The Four Seasons*, by Brian Mathew, Pavilion Books, $25—Books Now; 800-BOOKS-NOW. *Directory of Gardening Resources*, compiled by the Horticulture Committee, $15—send check to The Garden Club of America, 14 E. 60 St., New York 10022. *The Gardeners's Guide to Plant Conservation*, by Nina T. Marshall, 1993, $13—World Wildlife Fund, P.O. Box 4866, Hampden Post Office, Baltimore, MD 21211; 410-516-6951.

**112 STANFORD WHITE'S DYNASTY** **Buttrick White & Burtis**, 475 Tenth Ave., New York 10036; 212-967-3333. *The Houses of McKim, Mead & White*, Rizzoli, $70, 800-522-6657.

**116 THE MODERN MAN** **Gansevoort Gallery**, 72 Gansevoort St., New York 10014; 212-633-0555. **1. Ettore Sottsass for Memphis, Sirio by Compagnia Vetraria Muranese**, 1982, blown glass, $2,400. **2. Vicke Lindstrand for Kosta glass vase**, model #LH1672, 1960–62, $3,800. **3. Frank Gehry Stacking Shelves** (Easy Edges series), 1972, $3,800/set of 6. **4. Edward Wormley sofa** for Dunbar Furniture, $6,500. **5. Frank Lloyd Wright end tables** for Henredon, 18"h. x 25"w. x 25"d., $2,200; 26"h. x 25"w. x 25"d., $3,200. **6. Frank Lloyd Wright coffee tables** for Henredon, $2,800/pair. **7. Stig Lindberg for Gustavsberg**, vases in stoneware from 2" to 15" high, $350 for small vase to $3,800 for tall vase. **8. Frank Gehry Wiggle side chair** (Easy Edges series), 1972, $3,500. **9. Marco Zanini for Memphis, Nami by Toso Vetri d'Arte**, 1986, $1,200. **10. Ettore Sottsass for Memphis, Neobule by Compagnia Vetraria Muranese**, 1986, $2,300. **11. Table Lamp by Arredoluce**, $2,800.

**122 VENETIAN RENAISSANCE** **Barry Friedman Ltd.**, 32 E. 67 St., New York 10021; 212-794-8950; fax 212-794-8889. **1. Bulb Vase by Cristiano Bianchin**, 1996, $5,900. **2. Bulb Vase by Cristiano Bianchin**, 1996, $4,900. **3. Chess Board Vase by Cristiano Bianchin**, 1995, $6,500. **4. Nido Fuso (Nest Pod) by Cristiano Bianchin**, 1998, $3,750. **5. Bamboo Vase by Yoichi Ohira**, 1998, $4,250. **6. Autumno Damigiana Vase by Yoichi Ohira**, 1998, $4,000. **7. Blue Black Stone by Laura de Santillana**, 1998, $10,000. **8. Water Move by Laura de Santillana**, 1997, $5,000. **Heller Gallery**, 420 W. 14 St., New York 10011; 212-966-5948; fax 212-966-5956. **1. Tholtico**, 1998, $23,000. **Steuben**, 717 Fifth Ave., New York 10022; 800-424-4240; fax 212-832-4944.

**130 SEASONS OF CONTENT** *The Seasonal Home* by Kristin Perers—Time-Life Books; 800-277-8844. *Architect:* **David Cook**, Frederick Burn David Cook Assoc., Architects, 60/62 Clerkenwell Rd., London EC1M 5PX; 011-44-171-490-5483. *Blue room:* **Slipcover**, antique French linen sheet, **cushion covers**, grain sacks, **footstool fabric**—Bryony Thomasson (by appt. only); 011-44-171-731-3693. *Kitchen:* **Tea towels**—Jane Sacchi, Chelsea, London; 011-44-171-589-5643. **Iron bed**—After Noah (R), 261 Kings Rd., London SW3 5EL; Fax: 011-44-171-351-2610. *The conservatory:* **Antique lanterns**—Bryony Thomasson, see above.

**138 FIRST-CLASS FANTASY** *Designer:* **Paul Mathieu and Michael Ray**, Paul Mathieu Decorateur–Architecte–D'Interieur, 12 rue Matheron, 13100 Aix-en-Provence, France; 011-33-4-42-23-97-77. Furnishings custom-designed by Paul Mathieu and Michael Ray, see above. *Dining room:* **Demitasse**, cup and saucer, Neptune by Paul Mathieu and Michael Ray for Paris Musée, 29 rue de Franc Bourgeois, 75003 Paris, France; 011-33-1-40-27-60-96. *Bedroom:* **Bedcover**, Plante D'hiver by Paul Mathieu & Michael Ray for Donghia (T); 800-366-4442. **Table**, carved oak, by Michel Mathieu—Paul Mathieu, see above. *Bathroom:* **White towels**—Porthault Linens (R), 18 E. 69 St., New York 10021; 212-688-1660.

**146 DREAM MERCHANT** *Contractor:* Ivo Tejada; 415-929-1625. *Living room:* **Floor bookstand; pocket drapes; gallery frames; candelabra**—Pottery Barn (R); For stores: 800-922-5507. *Dining room:* **Chandelier**—Lunares/San Francisco (R); 415-621-0764. **Dinnerware**—Pottery Barn, see above. *Children's room:* **Plane**—Lunares, see above. **Chalk board table**, by Ivo Tejada, see above. *Bathroom:* **Chandelier; mannequin lamp; jewelry tray**—Lunares, see above. **Vases; candlestick; bucket; pocket watch**—Pottery Barn, see above.

**152 HOLLYWOOD NORTH** **Southlands Nursery**, 6550 Balaclava St., Vancouver, B.C. V6N 1L9; 604-261-6411.

**156 SHOWHOUSE WINNERS** *Pages 156 to 157:* **Kips Bay Boys & Girls Club Decorator Show House.** *Designer:* **Bunny Williams**, Bunny Williams Inc., 306 E. 61 St., New York 10021; 212-207-4040. **Venetian mirror**—Smith-Guerney (R,T), 235 E. 60 St., New York 10022; 212-755-3593. **Lacquered screen**—Dalva Brothers (R,T), 44 E. 57 St., New York 10022; 212-758-2297. **Blanc de chine**—John Rosselli (T); 212-772-2137. **Gordon Foster** (R), 1322 Third Ave., New York 10021; 212-744-4922. **Ralph M. Chait Galleries**, 12 E. 56 St., New York 10022; 212-758-0937. **Mahogany Empire bergère**—Lee Calicchio, Ltd. (R), 134 E. 70 St., New York 10021; 212-717-4417. **Chair embroidery**—Penn & Fletcher, 242 W. 30 St., New York 10001; 212-[illegible] 6868. **Secretary**—Turbulence (R,T) 812 Broadway, New York 10003; 212-598-9030. **Metal, parchment chair, coffee table**—Reymer Jourdan (R), 29 E. Tenth St., New York 10003; [illegible] 4470. **Horns on desk**—John Rosselli, see above. **Architect's lamp**—Wyeth (R), 151 Fra[illegible] St., New York 10013; 212-925-5278. **Pagoda**—John Rosselli, see above. **Moroccan rug**—B[illegible] Williams, see above. **Curtain fabric**—Kirkbrummel (T); 212-477-8590. **Easel**—James He[illegible] 130 E. 82 St., New York 10028; 212-737-4470. **Alice Gerson portrait** by William Me[illegible] Chase—Adelson Galleries, 25 E. 77 St., New York 10021; 212-439-6800. **Acorn-top art s[illegible] gilt marble-top consoles**—Niall Smith (R), 344 Bleecker St., New York 10014; 212-255-[illegible] and 96 Grand St., New York 10013; 212-941-7354. **Bronze objects**—H.M. Luther Antiques [illegible] 35 E. 76 St., New York 10021; 212-439-7919. **Baroque table**—H.M. Luther, see above. **Japa[illegible] red lacquered table**—Malmaison (T); 212-288-7569. **Faux bamboo brass floor lamps**—Re[illegible] Altman (T); 212-832-3490. **Side table**—H.M. Luther, see above. **Side table**—Lee Calic[illegible] Ltd. (R), see above. **Étagères**—Treillage (R), 418 E. 75 St., New York 10021; 212-535-[illegible] **Urn**—Guy Regal Ltd. (R), 223 E. 60 St., New York 10022; 212-888-2134. **Leather ben[illegible]** Frederick P. Victoria & Son, (R), 154 E. 55 St., New York 10022; 212-755-2549. **Jardinie[illegible]** Malmaison, see above. **Bronze** on plant stand—Bernd Goeckler Antiques (R), 30 E. 1[illegible] New York 10003; 212-777-8209.

*Page 158:* **Harlem United Show House.** *Designer:* **Roderick Shade**, 351 W. 114 St., #4[illegible] York 10026; 212-662-8228. **Tommy tables**—Interieurs (R), 114 Wooster St., New York 1[illegible] 212-343-0800. **Barrel chairs**—Seminole Furniture (T); 212-683-6464. **Afgani chest**—[illegible] Home (R,T), 236 Fifth Ave., New York 10001; 212-779-7662. **Déjà vu chaise** by Larry Lad[illegible] Kravet Furniture (T); 212-421-6363. **Dogon table**—Roderick Shade, see above. **Drap[illegible] upholstery**—D & F Workroom (R,T), 150 W. 25 St., New York 10001; 212-352-0160. **Wa[illegible] per**, Grasscloth—Sonia's Place (T); 212-355-5211. **Carpet**, Nobby Dobby—Fibreworks C[illegible] 1729 Research Dr., Louisville, KY 40299; 800-843-0063. **Fabric**—Waverly (T); 212-415-3[illegible] **Marble mosaic tiles**—Country Floors (R), 15 E. 16 St., New York 10003; 212-627-8300. **Afr[illegible] art**—New World Gems and Junk (R), 229 14 St., New York 10011.

*Page 159:* **Kips Bay Boys & Girls Club Decorator Show House.** *Designer:* **Eve Robin[illegible]** Eve Robinson Assoc., 2112 Broadway, #402, New York 10023; 212-595-0661. **Stainless-[illegible] pen; baskets; boxes; vase**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; [illegible] 925-2652. **Mahogany table; lamp; leather basket**—Aero (R), 132 Spring St., New York 1[illegible] 212-966-1500. **Draftsman's desk/bronze sconces; cocktail shakers**—Alan Moss (R,T), [illegible] Lafayette St., New York 10003; 212-473-1310. **George III bergère, Angle poise lamp**—[illegible] Morris Antiques (T), 239 E. 60 St., New York 10022. **Stainless-steel cabinetry counterto[illegible]** Anthony Carta Specialty Metals; 718-967-8212. **Napkins; window-seat pillows**—Archipe[illegible] (T); 212-335-9460. **Letter opener; platter; bowl; glasses; decanter**—Calvin Klein (R), [illegible] Madison Ave., New York 10021; 212-292-9000. **Ted Boerner book table**—Dennis Miller A[illegible] (T); 212-355-4550. **All fabric**—Donghia (T); 212-935-3713. **Cashmere throw**—E. Brau[illegible] Co. (R), 717 Madison Ave., New York 10021; 212-838-0650. **Cabinetry; paneling**—Gavin [illegible] structions; 718-499-0584. **Charles Edwards mahogany X table**—Mariette Himes Gomez A[illegible] (R), 506-504 E. 74 St., New York 10021; 212-288-6856. **Window drapery; ceiling upholst[illegible] pillows, window-seat cushion**—Gordon Fergusson Interiors (R); 973-373-5880. **Photogra[illegible]** Kenro Izu, *Still Life #187* and *Still Life #239*—Howard Greenberg Gallery, 120 Wooster St., [illegible] York 10012; 212-334-0010. **Baldwin sofa**—John Boone (T); 212-758-0012. **Armchair**—L[illegible] de Vivre (R), 978 Lexington Ave., New York 10021; 212-734-3510. **Shagreen box**—Lee C[illegible] chio (R), 134 E. 70 St., New York 10021; 717-4417. **TV; DVD video player; CD recorder player**—Philips Consumer Electronics; 770-821-2400. **Andree Putman Kraft floor lam[illegible]** Pucci (T); 212-633-0452. **Desk chair upholstery; armchair upholstery**—Roy Rudin Decor[illegible] (R,T), 545 Eighth Ave., New York 10018; 212-967-2611. **Boxes; coasters; magnifying g[illegible] vase; steel ball**—Sentimento (T), 306 E. 61 St., New York 10021; 212-750-3111. **Seagrass[illegible] pet**—Stark Carpet (T); 212-752-9000.

*Page 160:* **Alexandria Decorator Showhouse.** *Designer:* **Michael Roberson**, Michael R[illegible] son Interior Design, 4320 Lorcom Ln., Arlington, VA 22207; 703-527-9010. **Paintin[illegible]** Willem De Looper—Troyer Fitzpatrick Lassman Gallery, 1710 Connecticut Ave. NW, W[illegible] ington, D.C. 20009; 202-328-7189. **Nestore lamp**, Artemide—Illuminations (R), 415 [illegible] NW, Washington, D.C. 20004; 202-783-4888. **Sofa**—Michael Roberson, see above. **Sofa[illegible]** ric—Knoll Textiles, 800-445-5045. **Square pillow**—Michael Roberson, see above. **Coffee t[illegible]** Sindbad—Vico Magistretti for Cassina (R,T), 155 E. 56 St., New York 10022; 212-245-[illegible] **Area rug**, dufour Scrimmaster—Masland Carpets (T); 800-633-0468. **Eaton chair**—D[illegible] Furniture and Textiles (T); 212-935-3713. **Table**—Michael Roberson with Mike Reid W[illegible] through: J. Lamberth and Co. (T); 202-646-1774. **Spiral plate**—Cynthia Reed, Ltd. (R), [illegible] Prospect St. N.W., Washington, D.C. 20007; 202-333-8737. **Loveseat**—Michael Roberson, [illegible] above. **Noguchi lamp**—Illuminations, see above. **Screen**, $4,080—Michael Roberson, [illegible] above. **Throw pillows**—Rogers & Goffigon, Ltd. (T); 212-888-3242.

*Page 161:* **The Young Women's League of New Canaan.** *Designers:* **DeBare Saunders, Ronald Mayne**, Stingray Hornsby Interiors, 5 The Green, Watertown, CT 06795; 860-[illegible] 2293. **White chairs**—Florian Papp Antiques (R), 962 Madison Ave., New York 10021; [illegible] 288-6770. **Dining table**—Stingray Hornsby Antiques & Interiors, see above. **Benc[illegible] console**—Newel Art Galleries (R), 425 E. 53 St., New York 10022; 212-758-1970. **Ped[illegible] cabinet**—Reymer-Jourdan Antiques (R), 29 E. Tenth St., New York 10003; 212-674-4470. **[illegible] ric**—The Friendly Lyon (T); 212-319-3005. **Carpet**—Fabrica Int'l. (T); 800-854-0357 [illegible] other antiques and accessories through: Stingray Hornsby, see above.

**Alexandria Decorator Showhouse.** *Designers:* **M.E. Yeck and R.E. Bouchard**, The Mill[illegible] Interior Design, 201 Douglas Ave., Falls Church, VA; 703-241-8981. **Sofa**, Wittman, LaSca[illegible] M2L Showroom (T) 202-863-2221. **Art** by Carmen Barros Howell; 540-338-6412. **Coc[illegible] table**—Design Systems S[illegible] (T); 850-432-3180. **Side chairs**, Bud #18—Juhasz Design (M); [illegible] 731-6789. **Fabric**, Confetti #1611—J. Robert Scott (T); 212-755-4910. **Pillows**, The Mill[illegible] see above. **Pots**—Smith & Hawken (R); 800-776-3336.

*Pages 162 to 163:* **Kips Bay Boys & Girls Club Decorator Show House.** *Designer:* **Noel[illegible] frey, Noel Jeffrey Inc.**, 215 E. 58 St., New York 10022; 212-935-7775. **Curtains and hard-**

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### MISCELLANEOUS

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ware—La Regence (T); 212-736-2548. **Chartreuse curtain fabric**—J. Robert Scott; see above. **Orange curtain fabric,** #H016270021, Giroflee—Old World Weavers (T); 212-355-7186. **Wood venetian blinds**—Window Modes Ltd. (T); 212-752-1140. **Sconces,** #S-127—Marvin Alexander, Inc. (T); 212-838-2320. **Wall panel fabric,** #93486—Schumacher (T); 800-332-3384. **Etching,** *Le Combat* by Pablo Picasso—David Tunick, Inc., 12 E. 81 St., New York 10028; 212-570-0090. **Area rug,** Bolivia—Stark Carpet (T); 212-752-9000. **Desk**—Karl Kemp & Assoc. Antiques, (R,T); 212-254-1877. **Giacometti-style lamps**—Mrs. MacDougall (T); 212-688-5538. **Mirror**—Frameworks (R,T), 85 Grand St., New York 10013; 212-431-9080. **Desk chair**—Jonas Upholstery (R); 212-685-5610. **Desk chair fabric,** Monaco—Old World Weavers (T), see above. **David Smith painting**—Knoedler & Co., 19 E. 70 St., New York 10021; 212-794-0550. **Robie stool**—Cassina USA (R,T); 212-245-2121. **Orange armchair** by Jean Dunand—Miguel Saco Furniture and Restoration (R); 37 E. 18 St., New York 10003; 212-254-2855. **Leather ottoman**—Jonas Upholstery, see above. **Leather,** #LU44 Caramel—Edelman Leather (T); 212-751-3339. **Coffee table,** Cyre et Mar inspired—Carole Gratale (T); 212-838-8670. **Rueben Nakian bronze,** *Europa and the Bull*—Kouros Gallery, 23 E. 73 St., New York 10021; 212-288-5888. **Game box**—Lee Calicchio, Ltd. (T); 212-717-4417. **Tray**—Pottery Barn (R); 212-753-5424. **Jean Michel Frank sofa; pillows**—Jonas Upholstery, see above. **Sofa fabric,** Arlequin—Old World Weavers, see above. **Pillow fabric,** #LS00158071, Botticelli—Old World Weavers, see above. **Regency chair**—Jonas Upholstery Inc. see above. **Regency chair fabric,** Polidoro—Manuel Canovas (T); 212-752-9588. **Chair pillow fabric,** #FI53330021—Old World Weavers, see above. **Stick floor lamps**—Carole Gratale, see above. **Guéridon**—Lee Calicchio, see above. **Vases**—James Grafstein Ltd., (T); 212-754-1290. **Directoire side chair**—Bernd Goeckler Antiques (R,T), 30 E. 10 St., New York 10003; 212-777-8209. **Upholstered screen** by Noel Jeffrey—Decorators Workshop; 212-647-0375. **Screen fabric,** Doberman Glace—Old World Weavers, see above. **Mirror**—Reymer-Jourdan Antiques (R), 29 E. 10 St., New York 10003; 212-674-4470. **Ralston Crawford** artworks—Hirschl & Adler Galleries, 21 E. 70 St., New York 10021; 212-535-8810. **Wing chair**—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212-673-6644. **Star table** by Noel Jeffrey—Telesca-Heyman (T); 212-534-3442. **Murano glass lamp**—Karl Kemp & Assoc. (R,T), see above. **Celadon bowl**—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. **Zig-Zag chairs**—Cassina USA, see above. **Malibu club chair and ottoman**—Jonas Upholstery Inc., see above. **Fabric:** carcass, **cushions,** Le Drap—Manuel Canovas (T), see above. **Welts,** Faille—Old World Weavers (T), see above. **Tea table**—Bernd Goeckler Antiques, see above. **Picture frames**—Takashimaya (R); 693 Fifth Ave., New York 10022; 212-350-0100. **Desk accessories**—Sentimento (T); 212-750-3111. **Empire side chair**—Malmaison Antiques (T); 212-288-7569. **Screen**—Lorin Marsh (T); 212-759-8700. **Bruno Romeda Bronze**—Kouros Gallery, see above. **Andirons**—William H. Jackson Co. (T), 210 E. 58 St., New York 10022; 212-753-9400. **Ceramic vases**—Hinson & Co. (T); 212-688-5538. **Tortoiseshell box**—Lee Calicchio, see above.

*Page 164:* **Kips Bay Boys & Girls Club Decorator Show House.** *Designer:* **Jeff Lincoln,** Jeff Lincoln Interiors, 119 E. 64 St., New York 10021; 212-861-6800. **All fabrics**—Hinson & Co. (T); 212-688-5538. **Wall covering** by David Bonk—Christopher Norman Inc. (T); 212-647-0303. **Custom sociable; armchairs; benches**—John Boone, Inc. (T); 212-758-0012. **Empire-style mirror**—Atelier of Prague (R,T), 970 Lexington Ave., New York 10021; 212-650-9978. **Sisal**—Stark Carpet (T); 212-752-9000. **Drapery**—Triple J Carpet Upholstery and Textiles; 718-849-5292. **Drapery hardware**—Donghia (T); 212-935-3713. **Pillows**—Arabelle Taggart (T); 212-980-6663. **Chandelier**—Nesle (R,T), 151 E. 57 St., New York 10022; 212-755-0515. **Aubusson**—F.J. Hakimian, Inc. (T); 212-371-6900. **Sconces**—Jean Karajian Gallery (T); 212-751-6728. **Fire screen**—Carole Gratale, Inc. (T); 212-838-8670. **Lamps, branch sconces**—Reymer-Jourdan Antiques (R), 29 E. 10 St., New York 10003; 212-674-4470. **Russian consoles**—Schlesch-Garza (R,T), 158 E. 64 St., New York 10021; 212-838-3923. **Pedestals**—H.M. Luther Antiques (R), 61 E. 11 St., New York 10003; 212-505-1485. **Urns**—Guy Regal Fine Art & Antiques (R), 223 E. 60 St., New York 10022; 212-888-2134. **Art**—Hubert Gallery (R), 1046 Madison Ave., New York 10021; 212-628-2922 and studio at 153 E. 58 St., New York 10155; 212-486-1811. **Decorative painting**—Lulu de Kwiatkowski, 3 E. 65 St., New York 10021; 212-879-2884. **The San Francisco Decorator Showcase.** *Designers:* **Orlando Diaz-Azcuy, David T. Oldroyd, Greg Stewart,** Orlando Diaz-Azcuy Designs, 45 Maiden Ln., San Francisco 94108; 415-36[illegible] 4500. **Dining chairs,** Portico Teak Collection—McGuire Fu[illegible] niture (T); 415-986-0812. **Torchères,** $2,375—Boyd Lighti[illegible] (M); 415-778-4300. **Pendant fixture**—Orlando Diaz-Azc[illegible] Designs, see above. **Drapery fabrication**—Martin Kobus, Ir[illegible] (R,T); (415) 331-3755. **Blinds**—Lun On Co.; (415) 550-777[illegible] **White placesettings**—Orlando Diaz-Azcuy Designs, see abo[illegible]

*Page 165:* **The American Hospital of Paris French Design Showhouse.** *Designer:* **Paul Mathieu,** 12 Rue Matheron, A[illegible] en-Provence, 13100 France; 011-33-4-4-223-9777. **Lam[illegible]** Kithara—Louis Baldinger & Sons, (T); 718-204-5700. **Fabr[illegible]** —Dormeuil (T), 21 E. 67 St., New York 10021; 212-396-444[illegible]

**166 NOBODY DOES IT BETTER** Ralph Lauren Hon[illegible] Collection (R); 212-642-8700; *Pages 168 to 169: Bedroom* **Pipe bed,** $4,035; **Lodge arm chair** in Chestnut Distressed[illegible] $3,360; *Penthouse room:* **Bond Street leather bed** in Burnish[illegible] Saddle leather, $13,095; **cashmere European shams,** Limo[illegible] sine, $575/ea.; **pinstripe standard shams,** $500/ea.; **Osbourn[illegible] standard pillowcases,** Riviera brown, $190/pr.; **Osbourn[illegible] Herringbone flat sheet,** $220/ea.; **Penthouse fitted shee[illegible]** $125; **Luxe bolster,** $450/ea.; **Limousine cashmere duv[illegible] cover,** $3,875; **Bennett camelhair throw,** $750/limited ed[illegible] tion—Ralph Lauren, see above. *Pages 170 to 171:* **Garriso[illegible] bed,** $7,185; **Cable knit European shams,** Winthrop Fairisl[illegible] $275/ea.; **Stafford pillow,** $690; **orange corduroy standar[illegible] shams,** Sound Beach, $85/ea.; **plaid standard shams,** High[illegible] gate, $125; **paisley duvet cover,** Emerson, $315; **paisley fitte[illegible] sheet,** $87; **houndstooth wool bed blanket,** Brookside, $37[illegible] **Churchill chair** in Stafford fabric, $2,670—Ralph Lauren, s[illegible] above. **Bench,** $750—Troy (R), 138 Greene St., New Yo[illegible] 10012; 212-941-4777. **Stanwich chest,** $5,685; **Patrick cha[illegible]** in Chesterfield distressed leather, $4,665—Ralph Lauren, s[illegible] above. **Oxblood vases**—John Rosselli (T); 212-772-213[illegible] **Standing lamps,** Torchère, walnut finish, $1,850; **leather ba[illegible] ket,** $895—Aero Ltd. (R), 132 Spring St., New York 1001[illegible] 212-966-1500. **Lenore chaise** in Harcourt Herringbone jad[illegible] $5,640; **pillow fabric,** Rollins paisley rust, $31/yd.; **ottoman** [illegible] chocolate velvet, $1,575; **blanket fabric,** Emerson paisle[illegible] $240/yd.; **Southwick console table,** $3,885; **blanket and pi[illegible] low plaid,** Highgate, $210/yd.—Ralph Lauren, see above. **Sta[illegible] head; antlers; mahogany mirror; Victorian cellarette**—Joh[illegible] Rosselli, see above. **Brookside houndstooth pillow** on Patrio[illegible] chair, $540/ea.; **Wendell cocktail table,** $7,485; **plaid pillow** Field jacket throw, $115/ea.; **wicker chairs,** Indian Field[illegible] $2,475/ea.; **Patrick ottoman** in Highgate, $2,115; **blanket o[illegible]** ottoman, Winthrop Fairisle, $500; **plaid fabric,** Highgate[illegible] $210/yd.—Ralph Lauren, see above. **Block stools,** $920/ea.—[illegible] Troy, see above. **Tray,** $725; **side chair,** mahoganized birdsey[illegible] maple with saddle-stitched calfskin, $6,350; **cylinder vase[illegible]** $75; **opalescent glass vases,** Shui, from $295; **red lacquer su[illegible] dish,** $305; **platter,** $225—Aero, see above.

**172 COOL BRITANNIA** *Architect:* **Paxton Locher Archi[illegible] tects,** 8 Clerkenwell Green, London, EC1R 0DE; 011-44-171[illegible] 251-6645. *Project architects:* Richard Paxton, Heidi Loche[illegible] *Contractor:* Mick Mundey, Roy Gilbert, Wallis, 47 Homesdal[illegible] Rd., Bromley, Kent, England, BR2 9TN; 011-44-181-464[illegible] 3377. **House size:** 2,200 sq. ft. **Windows; doors; cabinets**—[illegible] Paxton Locher Architects, see above. **Lighting:** Reggiani Ltd[illegible] Lighting (R,T), 12 Chester Rd., Borehamwood, Hartfordshire[illegible] WD6 1LT, England; 011-44-181-953-0855.

**178 THE GOOD EGG** **Sisson Imports au gratin dish** $13—Dean & Deluca (R,M), 560 Broadway, New York 1001[illegible] 800-221-7714. **Stainless-steel fork, Piano Workshop 98** $50—Moss (R), 146 Greene St., New York 10012; 212-226[illegible] 2190. **White dinner plate,** $32—Wedgwood (R), for store[illegible] 800-677-7860. **Beige linen napkin,** $20—Takashimaya, 69[illegible] Fifth Ave., New York 10022; 212-350-0100. **White dinne[illegible] plate,** $32—Wedgwood, see above. **Yellow linen napkin** $14.50—Simon Pearce (R), 500 Park Ave., New York 1002[illegible] 212-421-8801.

## CORRECTIONS

In the June 1998 story "Good Guides" on page 42, the phone number for ordering the Longstreet Press book "Highroad Guide to the North Carolina Mountains" was incorrect. This series can be ordered through www.amazon.com or through your local bookseller.

In the August 1998 story "Major Taste," beginning on page 74, a photography credit was inadvertently omitted. The photographs appearing on pages 74–76 and 78–80 were taken by Thibault Jeanson.

In the September 1998 story "In the Trim" on page 40, the telephone number for Waverly is incorrect. The correct number is 800-631-3440.

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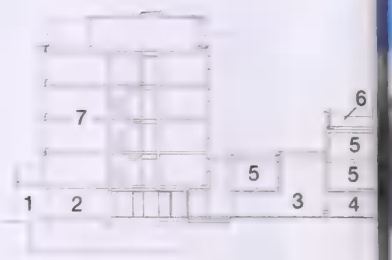
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Continued from page 173




1. Entry
2. Office
3. Living/dining
4. Kitchen
5. Bedroom
6. Roof terrace
7. Apartments

convertible into your garden," s
Locher of the atrium, one wall of wh
is alive with evergreen jasmine. "W
you're in the city," she adds, "it's terr
important to be able to coax the out
inside."

The vibrant green of the jasm
is the only strong color note in an
erwise monochromatic setting. Wh
walls and pale gray terrazzo flooring,
latter impervious to moisture if a s
den rain shower should break out (s
sors will quickly close the roof),
complemented by off-white and bl
seating, a freestanding concrete-a
steel fireplace, and a stainless-st
kitchen that opens onto the all-purp
living area.

White-painted steel-framed s
ing glass panels surround the sec
story of the atrium. Though the ho
is actually quite small—only 2,2
square feet—it seems much larger
cause of the architects' clever manipu
tion of the limited area. Young child
in minimalist rooms might seem l
a recipe for disaster, but the Paxt
Locher house is surprisingly hospita
to the normal wear and tear of fam
life. Though architectural detail
and finishes here are very neatly do
there is none of the obsessive perf
tionism that makes most such scher
offputting.

"We have no stylistic formul
says Paxton, though this, one of
most interesting British houses of
1990s, will no doubt have clients cla
oring for something similar. "We c
passionately about the way things
made, but especially about light, e
ciency, and maximizing space. The id
really, is to bring the biggest joy." ■


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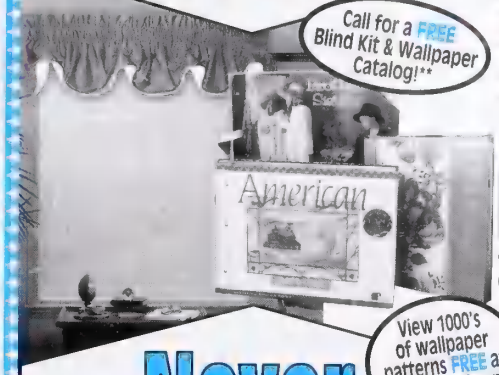
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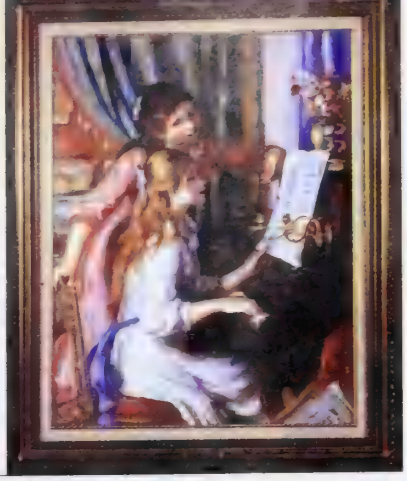
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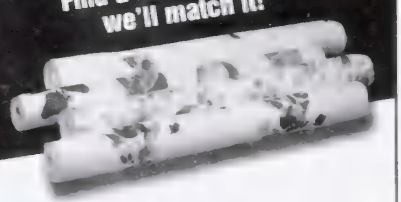
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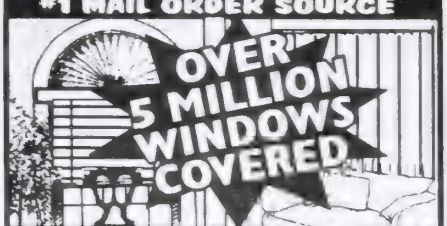
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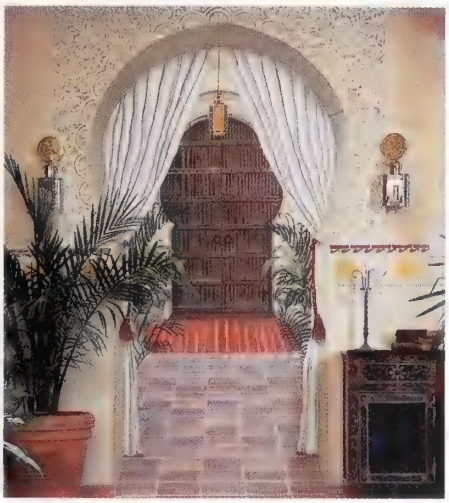
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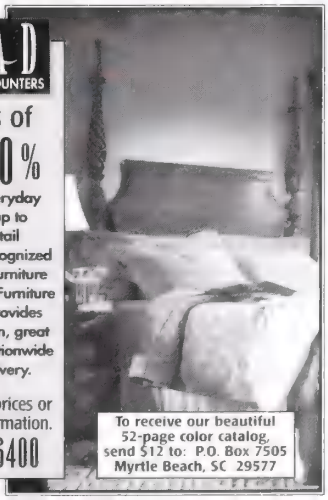

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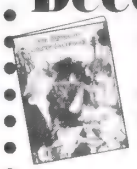


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By Phyllis Theroux

**One of the assumptions** I brought with me when I moved to the small town I live in now was that it would take a long time to be accepted. Small towns, I believed, were like clubs with pecking orders and patriarchs who stood guard at the gate to make sure that newcomers didn't waltz into any inner sanctum without being preapproved by all the other members.

I was wrong. Within minutes of my arrival people were dropping off apple pies, asking me to church suppers, even inviting me to be a hostess for the annual house tour, which benefits the local arts and activities center. It has never been an ambition of mine to be a house-tour hostess, but this seemed like a particularly intimate offer and I jumped at the opportunity.

On the Sunday afternoon of the house tour I arrived at 1 P.M. at Don and Rosemary Jones's large, pleasantly furnished Victorian-era house on the railroad tracks. My job was to stand inside the Joneses' dining room and tell people that they were looking at a genuine Victorian-era dining table, chairs, and sideboard which had been given to Mrs. Jones by her mother when she got married.

"And don't forget to say," said the woman in charge, "that the fireplace mantel came from the Fan District in Richmond." I didn't even know what the Fan District was, but I nodded and waited for the house tourists to arrive. The tour would take them through the front hall, living room, dining room and, finally, the kitchen, where Condé Hopkins, who taught history at the local high school, would take over.

The first group of people came into the dining room, and I told them what I knew. They were polite but did not linger. The second group was similarly flaccid. Then again, there wasn't a great deal of plot or electricity in the information I was delivering. With two hours and thirty minutes to go, I decided to up the voltage. After telling about the mantel and the fact that Mrs. Jones's mother had given her the furniture for the wedding, I pointed to the head of the dining table. "And it was right here, on this needlepoint side chair, in 1954, that Pope Pius XII had tea."

Instantly, I had everyone's attention. All eyes were riveted to the end of the dark brown mahogany table where the pontiff had actually leaned his white linen-clad elbows. This was taking the tour to a higher, albeit psychopathic level, where suddenly one was in the presence of history. And after I had told the story several times more it was as real to me as to anybody listening.

In 1954, the year of the great blizzard (I had to h there was one), the pope, I said, had been en route by t from Florida to Washington, D.C., where he was schedule have an audience with the president. (I omitted the pr dent's name because I couldn't think that fast.) But the sn blocked the tracks and the pope's private car was stuck ri outside the Joneses' house. "So," I said, "they brought the p tiff inside to warm up until the rails were cleared."

It was a warm and human story, and everybody lo the fact that Pope Pius XII had actually been here, e though the Joneses are Episcopalians and the town has d nite Methodist and Baptist underpinnings. And next door the kitchen, my friend Condé decided that what was good the dining room was good for the kitchen, too.

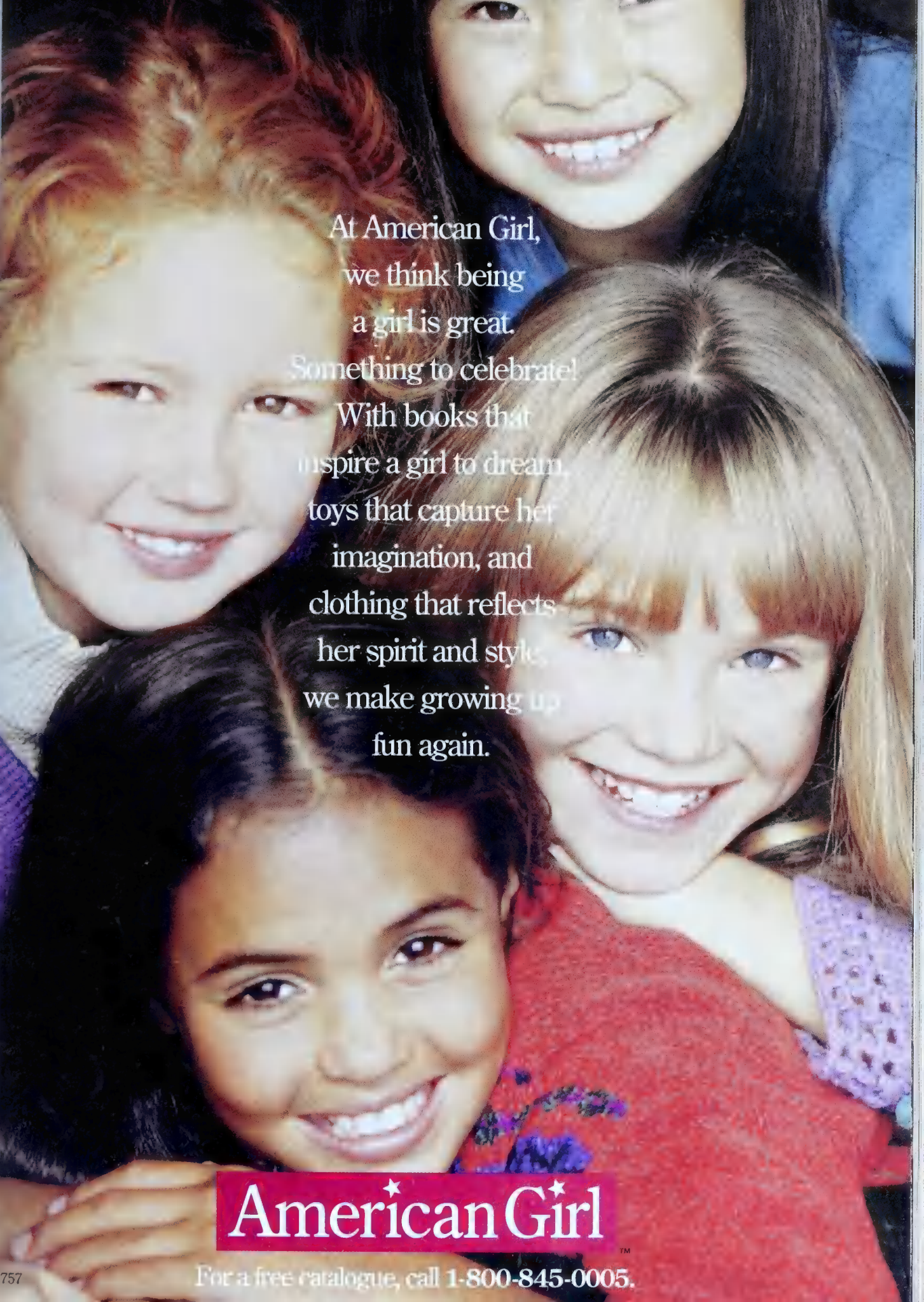
"It is a little-known fact," she began, "but this kitch was designed by Salvador Dali, who was a houseguest in 1940s." (Actually, Dali did spend a week here but certainly Joneses' plain, almost Shaker-style kitchen, with wooden co ters and cabinets, was anything but surreal.) People looke Condé with disbelief, but she was serene in her knowled

"Before Dali came along," she continued, "people b their storage cabinets on the ground. But when Dali was h he looked at the cabinets one day and said, 'Let's lift th things and hang them from the ceiling.'"

Suddenly hanging cabinets seemed outlandish and ing. Everybody's eyes darted to the sky and what was hid became plain—which is the mark of a good teacher. I bo my head respectfully and from that moment on Condé a were co-conspirators. The remaining two and a half hours f down the rails, like the pontiff's own private car once snow had been cleared from the tracks.

The following morning I received a call from Rosem Jones, who had heard from a variety of sources that there more to her home than met the eye, her own included. "I h pen to know," she said dryly, "that Pope Pius XII never Italy during his entire life."

"He has now," I answered. And every time I pass Joneses' house I think about that wintry day in '54 when sought refuge inside it. That, I suppose, is the test of a g story—that even the fabricator believes it. Of course, neit Condé nor I has been invited to host any more ho tours. As for the town, the fact that it did not turn its b upon the tellers is a test of its forbearance, which I have c to count on. ■


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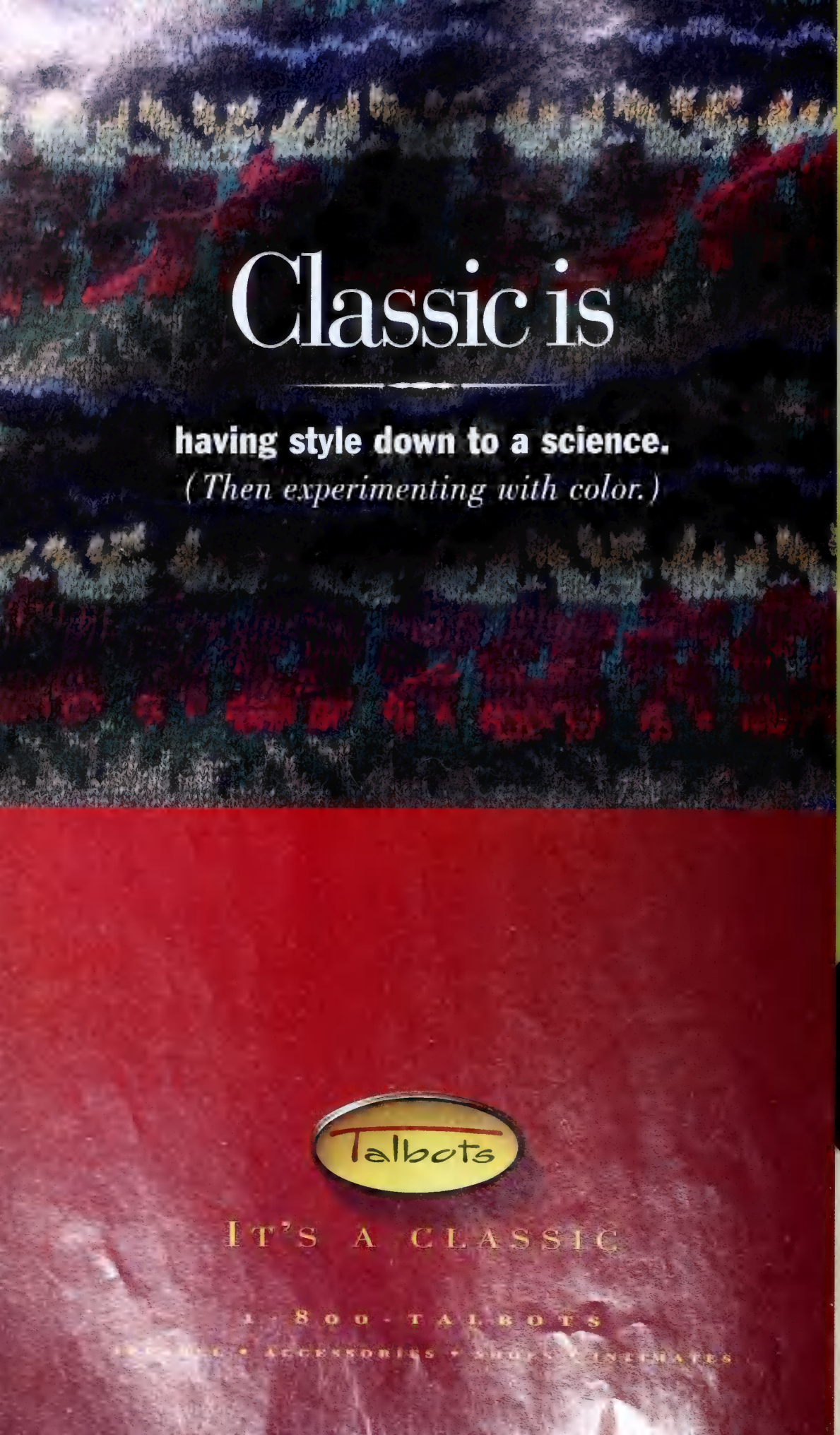
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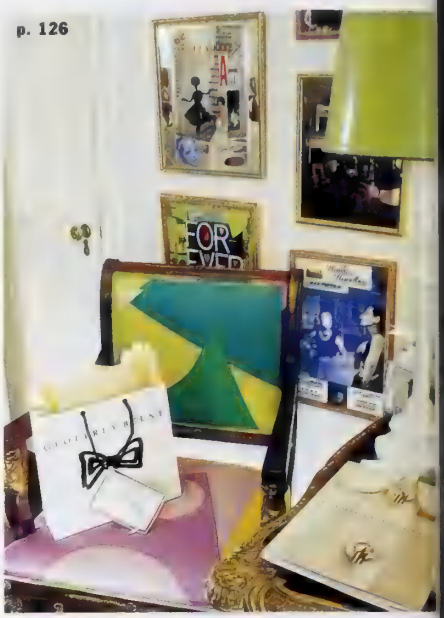

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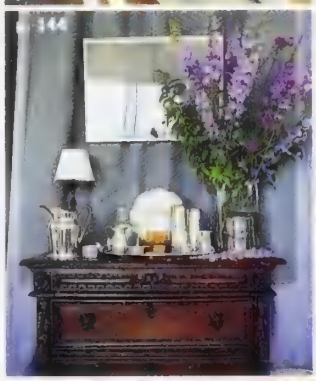

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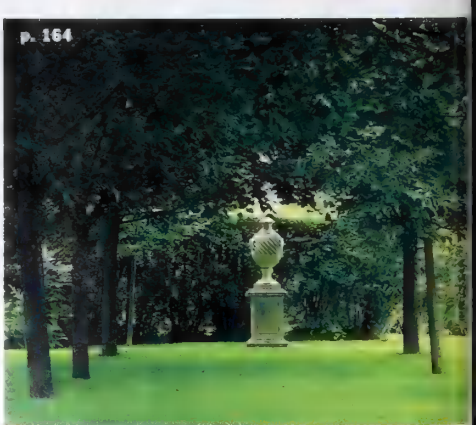
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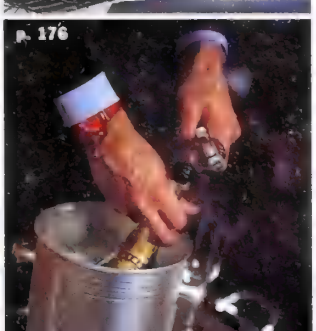






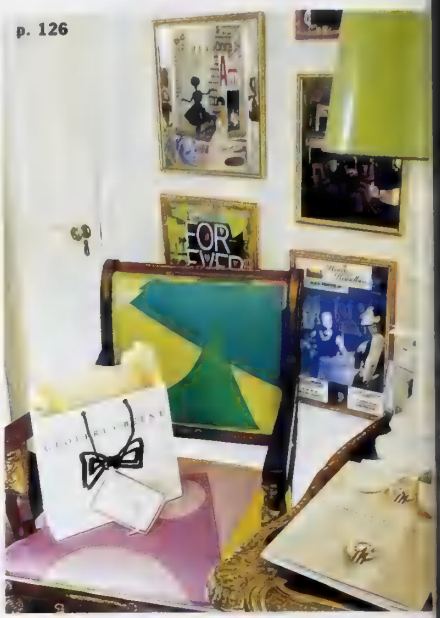





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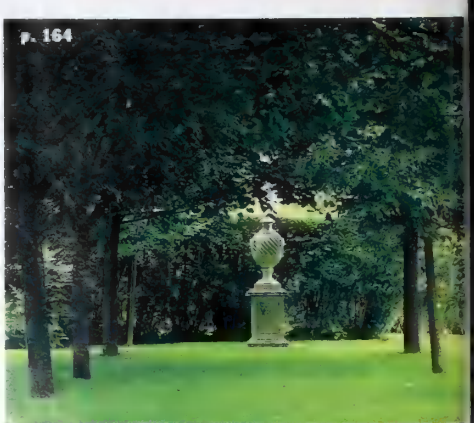
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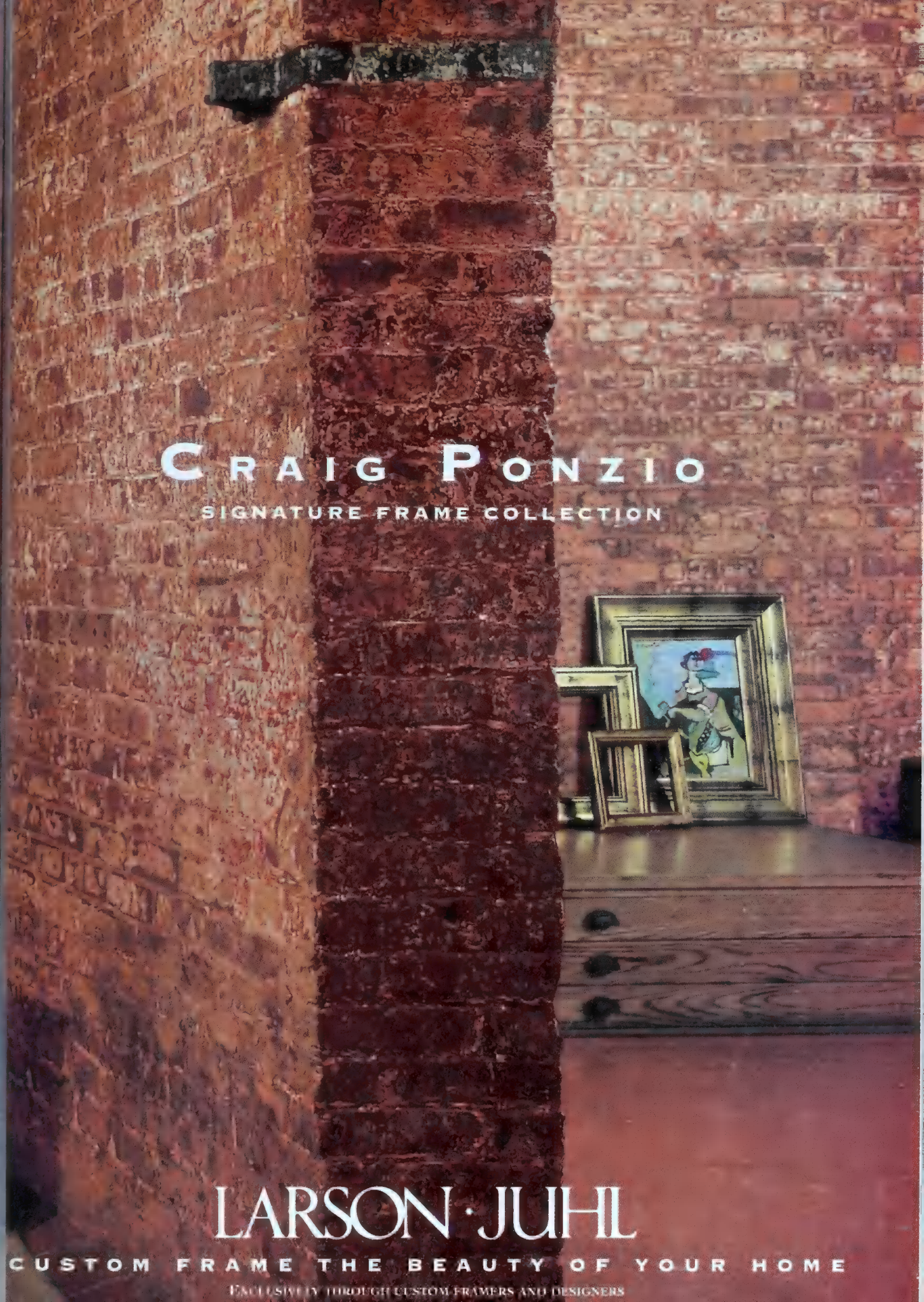
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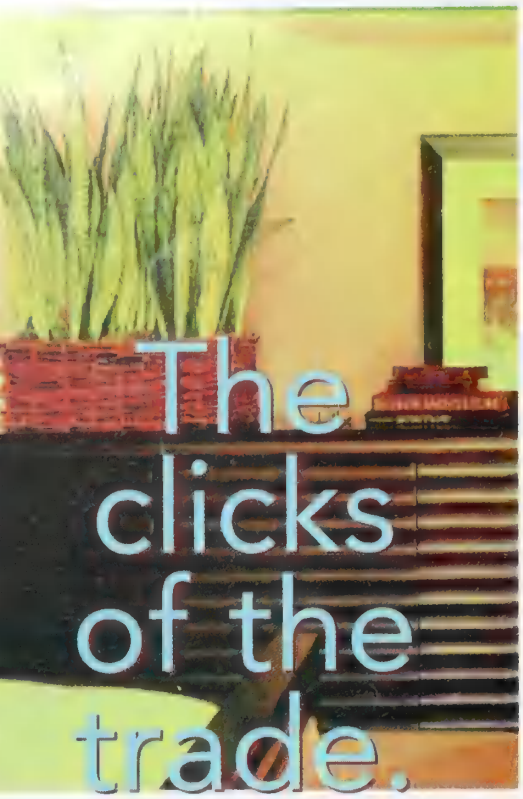
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# Highlights

## Calender of Events

### The Lockwood-Mathews Mansion Museum Antiques Show Weekend

**The Lockwood Museum**
**295 West Avenue**
**Norwalk, CT**
**October 24 – 25, 1998**
**10:00 am – 6:00 pm**

Sponsored by **Kravet**, this unique antiques show will feature thirty dealers of fine furnishings. Weekend events include a tour by Albert Hadley, antiques appraisals by William Doyle Galleries, an elegant English Afternoon Tea sponsored by *House Beautiful*, and a presentation by Mario Buatta on "If You Can't Hide It, Decorate It!" For more information and event schedule, call the museum at 203.838.9799.

### Entertaining By Design

**Laguna Design Center**
**Laguna Niguel, CA**
**November 6 – 7, 1998**
**10:00 am – 4:00 pm**

Join *House Beautiful* and the Laguna Design Center for two days filled with fabulous new ideas on stylish entertaining including a seminar with *House Beautiful* editor, Jane Ellis on Friday, November 6th. Guests will also have the opportunity to test drive a **Chrysler**, and receive a complimentary copy of a *House Beautiful* design book. To receive an invitation, please call 949.643.2929.

### Hot House!

**William Doyle Galleries**
**175 East 87th Street**
**New York, NY**
**November 9, 1998**
**6:30 pm**

Carolyn Sollis, Executive Editor of *House Beautiful*, will give a presentation at William Doyle Galleries as part of their special "Focus On Style: Women in Print" series. Carolyn will be discussing emerging trends and highlights from *House Beautiful*'s "Best of the Best" issue. For further information, please call 212.427.2730.

### A General Motors Mark of Excellence Presentation Frank Lloyd Wright A film by Ken Burns and Lynn Novick

**Aired in two parts**
**November 10 and 11**
**9:00 p.m. ET**
**On PBS stations nationwide**

"Frank Lloyd Wright", a new film by acclaimed filmmaker Ken Burns and collaborator Lynn Novick tells the story of one of the most intriguing figures of America. A man whose extraordinary life and revolutionary designs offer insight into both the history of architecture and the broader sweep of history from the 1890s to the 1950s.

### Celebrations At Home

**The Merchandise Mart**
**Chicago, IL**
**November 11 - 14, 1998**

*House Beautiful* joins the Women's Association of the Chicago Symphony and The Merchandise Mart, in presenting Celebrations at Home – a collaboration of imaginative ideas for decorating and entertaining at home. This four-day event will include a look at "The Kitchen of the Future" by noted designer, Johnny Grey, which is sponsored by **Jenn-Air**. For more information and to purchase tickets, call 1.800.223.7114.


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# IF THESE WALLS COULD TALK

By Judith Bell Ungar

### Says the Living Room

**I'll go first,** not just because I'm biggest, but because I am the front room. Open the door and presto! Here I am. To one side of the door stands a table with a mirror above it. There used to be a big music-box vase on the table that played the wedding song, "Because you come to me with naught save love. . . ." But the older girl, Judy, performing magnificent soaring *tours jetés* diagonally across the room, knocked it down and broke it. Her daddy's desk, which he built in his garage workshop, is on the other side of the door. It has a glass top and on the side, a clever second drawer with his tiny black Corona typewriter in it.

The couch is for more than sitting. When Judy comes home from Girl Scout camp all hoarse from shouting and singing and laughing, and dead-tired, she flops on it and catches up on her sleep. Her mama lies on her back on the couch with her head in her husband's lap while he plucks her eyebrows. On this couch Judy's mama gives her a booklet *You're a Young Lady Now,* explaining changes—coming soon to a body near you—and Judy is furious. Furious with Mama for handing her the booklet instead of talking to her about it, furious with God for inventing such messy activities for our bodies. She's furious, furious. Then not furious. She's thinking that having one of those periods will be a good thing. It will belong to her alone, it will be her secret from the rest of the world. She pulls up the wool afghan and smiles, thinking of all the periods she will have.

When Grandpa Weiner comes to visit after his surgery, he groans when he sits down in one of the two upholstered chairs, and again when [illegible] himself out of it. But when he is just plain sitting in it [illegible] Judy considers this and then shows off:

"Oh, the transitions [illegible]

The wooden corner [illegible] the annual Rosh Hashanah cards.



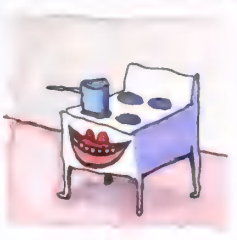
### The Dining Room

I am the most unusual room in [illegible] house. Mama painted each wall a [illegible] ferent shade of purple. The wall [illegible] the windows has dots painted on [illegible] turquoise. The drapes are in the [illegible] ple family with a turquoise pai [illegible] print swirling all over. None of Judy's friends has a dir [illegible] room like this. None of them has a mama like hers, so [illegible] ative, so original, so changeable from one mood to anot

The dining table, in fact all the dining room furnit [illegible] was an engagement present to Daddy and Mama from [illegible] parents in 1939. Eating in the dining room means using [illegible] sterling silver. Mama's set even has iced tea spoons. Ma [illegible] youngest brother, Solly-boy, drinks his iced tea with [illegible] spoon still in the glass, sticking up at the top. Judy, [illegible] is not allowed to leave her spoon in her glass, watches c [illegible] fully to see Uncle Sol poke himself in the eye, but it ne [illegible] happens.

The table is good to hide under. "Stop giggling," E [illegible] erly from next door tells Judy when they play hide-and-[illegible] there. "They'll find us."

"I know how to stop laughing: I'll pretend I hav [illegible] stop taking ballet and then I'll feel like crying." This is e [illegible] before Judy reads Anna Pavlova's life story and yearn [illegible] dance until her toes bleed.



### The Kitchen

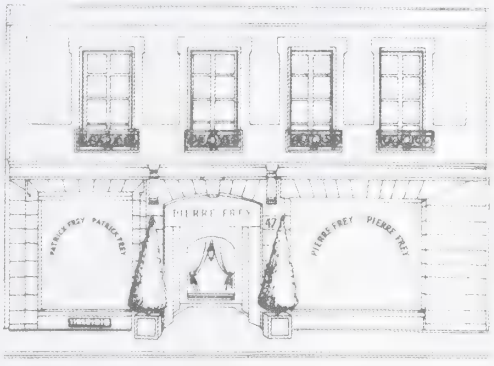
I'm the busiest room—let me spe [illegible] please. You wouldn't have fancy m [illegible] in the dining room if not for me. H [illegible] Mama bakes lemon meringue pie [illegible] makes the whole room smell yell [illegible] and Daddy's favorite cake, devil's food, covered with sev [illegible] minute frosting, then coated with unsweetened chocolate.


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*Mama bakes lemon meringue pie that makes the whole kitchen smell yellow, and Daddy's favorite cake, devil's food with seven-minute frostir*

The brittle chocolate sounds a quiet pop of resistance when his fork breaks through it into the soft, creamy frosting. Most meals are eaten on my white table where Harriet and Judy learn the don'ts of dining-room and eating-out manners: Don't chew with your mouth open, don't talk with food in your mouth, don't reach across for a serving dish. Especially don't play with your food by using mashed potatoes as pea-magnets or building vegetable dams to hold gravy.

The round-shouldered icebox (rarely opened between meals), skinny-legged stove, and white-tiled counter (where Daddy develops film at night with only a red lightbulb burning) leave little space in the middle of the room. But there's enough for the maid to set up the ironing board, and enough for Judy to lie at her feet and look up her dress and think that she is so cool, so casual, that no one can figure out what she is doing down there. One day, Judy sits at the kitchen table drawing. Daddy walks in from work at Sinclair Refinery, looks at her drawing and says, "We do not make pictures of people's private parts."

After Judy and Beverly fight, Judy stands inside the screen at the kitchen backdoor and says, "You can't come in and help me shell peas, Beverly Montgomery." And Judy has not yet read about punishing somebody by not letting him help you whitewash the fence.



**The Bathroom**

I'm small, I'm important, I know a lot. When the girls were babies the bassinet was set up here for their baths. Then the water drained out the tube into the big tub. Only I hear Judy's dialogues, which she composes while she sits on the toilet.

"Travis says he'll nominate me for safety patrol—to be whistle captain. I think he has a crush on me."

"Eugene has a crush on *me*. He wrote me a poem."

In this room Daddy sterilizes a sewing needle in a match flame and gently works splinters out of soles and palms. He hangs strips of film from the shower curtain rod to dry. The girls love Mama to shampoo them and pull their sudsy hair up, up into pointy soft cones.

In the middle of the night, Judy wakes and goes into the bathroom. Mama hears, comes in to check, and finds Judy in the dark room. She smiles and pats Judy on the cheek.

"Ouch," cries Judy.

Mama turns on the light. Judy's cheeks are puffy with mumps.

When she's a little older, Judy spends time in this bathroom leaning over, [illegible] her modest peaks into her double-A bra. Looking into the mirror over the basin, she prays, "Please help me fill this out."

My tile floor is known to [illegible] best place indoors to play jacks. On my floor Harriet and Judy can use a golf ball, which bounces much higher than a rubber ball. Also, t hands don't get scraped like they do on the sidewalk.



**The Hall**

I'm even smaller than the bathro but I connect everything. And telephone is here. Judy likes to si my floor, stretch out while she's t ing to Patsy or Meredith, and cons what her legs will look like when she's allowed to shave th The phone, KEystone 5-1-3-1, is a party line, so she someti hears voices she doesn't recognize. She follows the party lir Golden Rule: Do not listen into others' calls, as you wo not have them listen into yours.



**The Parents' Room**

Mama and Daddy have a big bed with a peach satin comforter that tries to slip out the diamond-shaped opening of its embroidered white cotton coverlet. Wisps of feathers escape and settle lazily onto Judy's hair when she gets on the big bed.

Harriet and Judy look in Mama's jewelry box, brush t hair in front of her vanity mirror, and pat their cheeks with powder puff in her compact. Before Daddy and Mama go ou the evening, she puts on perfume and then dabs a hint behind the girls' ears, barely touching them with the glass wa

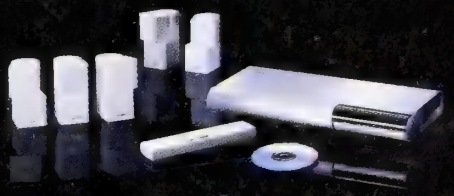
When Daddy works the night shift at the refinery sleeps in the daytime, the kids have to be quiet outside bedroom windows. Mama sets up her sewing machine in h Once a lady comes with a folding table that turns out to skinny bed, and she gives Mama a massage right here in bedroom. Judy thinks this is better, certainly less embarr ing, than going to the health club, where Mama takes once for a massage. So many ladies under sheets but not un them enough. Inside Mama's closet are her size nine AA shoes. The closet is more special in the girls' room.

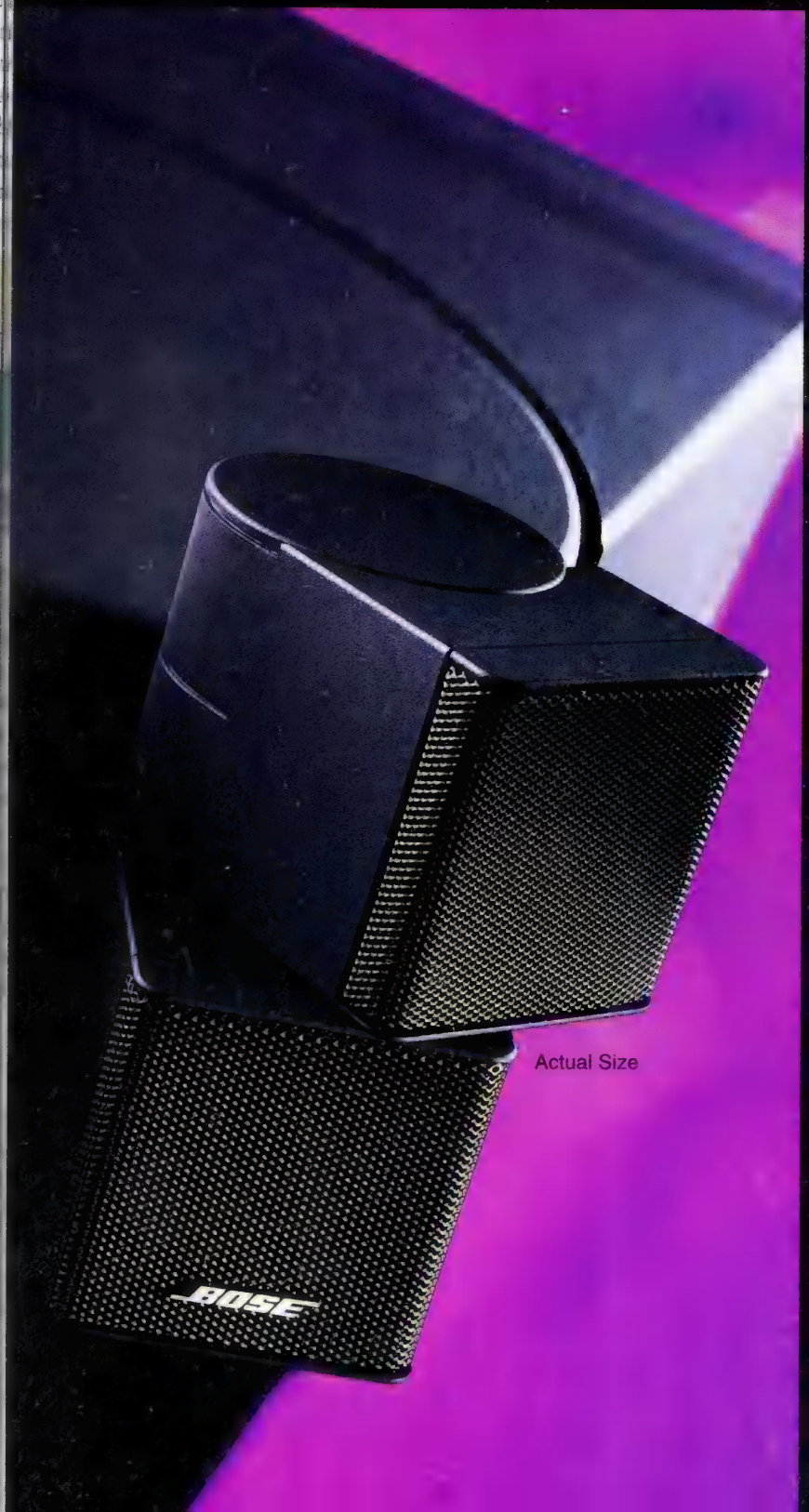


**The Girls' Room**

Three sliding closet doors run on tra don't step on them barefoot. The g shoes are lined up on the floor. T used to keep them in a hanging sh bag, but after they discover the forg ten Easter egg in it, they have to th the smelly bag away. On the top sh pink polka-dotted boxes are stacked up, each with a differ storybook doll in it. School clothes and good clothes are ha ing on a rod. Mama has sewed matching organdy pinaf and sundresses for the girls and for herself.

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*In the top drawer Judy keeps Woody's ID bracelet, even when he stops being her boyfriend. The bottom drawer contains James Dean pictures*

You could say this room is custom-built. In his shop Daddy makes the girls' twin headboards, their matching desks with drawer pulls jigsawed into wooden initials, the windowseat, and the toy shelf. He does working drawings of what he is going to build, then he takes photographs and they are published in *Popular Mechanics*. In the shallow top drawer of her desk Judy keeps Woody Tompkins's ID bracelet, even when he stops being her boyfriend. In the second drawer she saves letters from her pen pal who lives in Hattiesburg, Mississippi, and writes looking into a mirror. Judy has to read the letters the same way. The bottom drawer contains James Dean pictures Judy is pasting into a spiral notebook just about him.

The girls are close enough in age—three years apart—to share this room and the books and toys and games in it. *Mother Goose*, Munro Leaf, *A Child's Garden of Verses* and *The Golden Egg Book* have gravitated to the bottom of their bookshelf; Nancy Drew mysteries and the 35-cent volumes they order weekly at school from the paperback book club are taking over the upper shelves. Monopoly and Clue have replaced big-piece puzzles.

Both girls have bead collections. They augment the beads they buy in glass vials from Woolworth's and the Hobby Shop by taking apart the broken or unwanted necklaces which Aunt Zelda, Aunt Annette, and Aunt Sandra give them. Special buttons qualify, too. Judy's prize acquisition is unlike anything else she has seen: four inches of sparkling glass with a hole at one end and a sharp point at the other. Her friend Adele Branson gave it to her, but refuses to say where she got it. When the two girls' families next get together at the Bransons' house, Judy hears Adele's mother talking to Mama in the dining room.

"I cannot imagine what could have happened to the central piece." Mrs. Branson gestures toward the crystal chandelier above her dining table.

Every night Mama and Daddy kiss the girls goodnight and tuck them in. "Sleep tight and don't let your big toes fight," Mama says.

When the family comes home late from an outing, Harriet and Judy fall asleep in the back seat of the Oldsmobile. Daddy carries them one at a time into the house and puts them in their beds. Sometimes the girls are not really asleep but being carried is so pleasant that they pretend. The hard part is keeping their eyelashes from fluttering, but Daddy never catches on.

Staying home sick in bed feels good. If Judy's nose is stopped up, Mama puts a card table on the bed, a sheet over it, and the vaporizer under it. It is like playing house in a tropical jungle. For lunch Mama invents iceberg soup: a bowl of Campbell's vegetable soup with a scoop of mashed potatoes. Mama brings in the portable radio from the kitchen and Judy listens to Don McNeil on "The Breakfast Club" from Chicago, and to "Queen for a Day." She hears the three women's problems and roots for the one with the worst s really the luckiest because she will win the refrigerator. J job is to drink liquids and have her temperature go down to do the homework her friends call in.

So what if parties are in the living room and cake e in the dining room? I'm the room where the girls' birth begin. Early in the morning while the birthday girl sle everyone else puts gifts on the end of her bed. Judy loves w ing up to a skyline silhouette of presents just beyond her t and her family standing there waiting.

Things happen in bed that no one can see. The f takes away a tooth and leaves a nickel under the pill Dreams sneak in even with the hall light shining. In Ju recurring bad dream Porky Pig clings to the metal bars on inside of the garage door. He is not pink and funny like P in the comics. He is too large and he won't go away.

So. That's the house. 2344 North Boulevard, Hous Texas. Bought in 1939 for $4,000. Lived in by these folk fourteen years.



**The Screened Porch**

Wait! You forgot me.

I'm in front, white wood inside out. A slatted swing hangs from my ceil Mama, a book in her lap, moves to and Judy brings her doll dishes out, arran them and photographs them with her Brownie camera. smells the grass clippings after Daddy mows, and hears bee the hollyhocks. At night she watches lightning bugs glow turn off, glow and turn off. June bugs cling to the outsid the screen. I am like a real room but with walls that breat Please do not think of me as anything like the back steps.

**Back Steps**



I'm happy with who I am. Nobody can come in the kitchen door without me. I could be in *National Geographic*—look at the banana trees growing around me (but watch out for the tarantulas in them). Mama even poses Judy here in a sarong. Without me how would you be able to pluck fr mint right before supper to put in the iced tea? Where wo you put the kitties' water bowl? Wipe off your muddy sh Chew ice on hot days? And sit and wonder? ■

*Judith Bell Ungar is a staff attorney for the New Jersey Law Revision Commission. She and her husband, a rabbi, have fou children and seven grandchildren. Judith Ungar's writing has appeared in a collection of essays,* Nice Jewish Girls: Growin Up in America *(Penguin, 1996),* The New York Times, *an numerous literary magazines. She is currently working on a mem*

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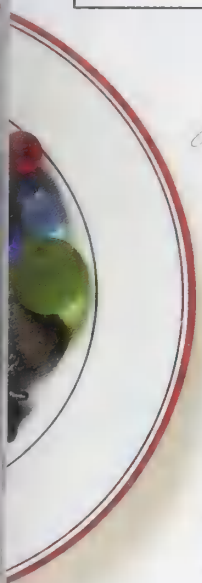
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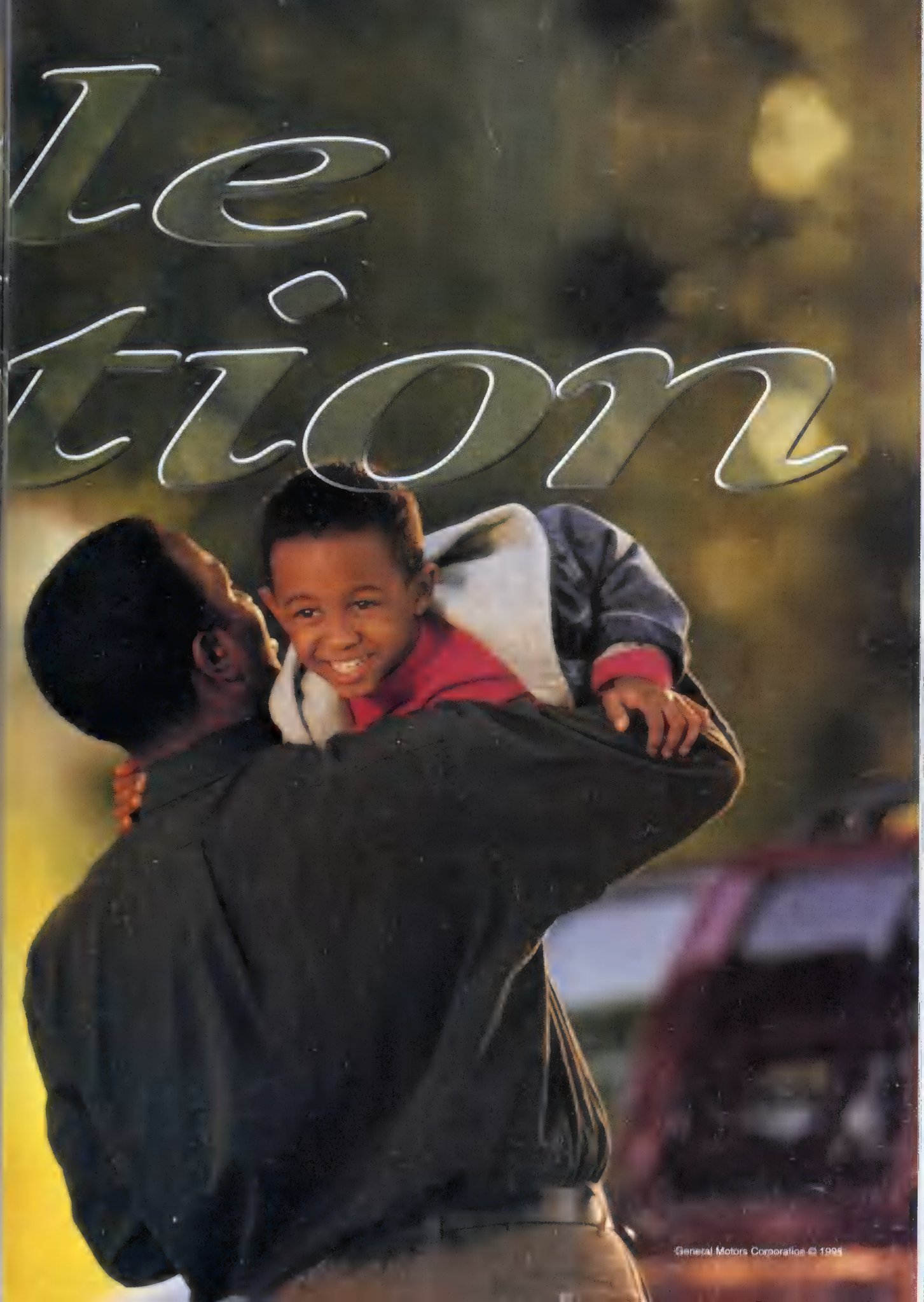

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*Want to know the best place to get silk taffeta?*

*Or who is the top maker of chandeliers? Look no further. We've compiled a list of fabric, furniture, lighting, tabletop, and rug sources that is sure to be a keeper*

EDITOR: ELIZABETH MAYHEW

## FABRICS



**CHINTZ:** The roses on **Colefax and Fowler's** Bowood look fresh from the garden. Other great sources: Lee Jofa, Cowtan & Tout, Clarence House, Carleton V, Brunschwig & Fils, and Rose Cumming.



**COLOR:** **Designers Guild's** fabrics are saturated with intense hues.

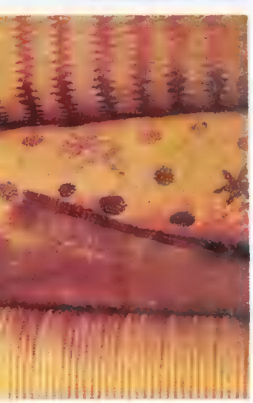
**DAMASK:** Scalamandré has over 80 silk, cotton, wool, or linen weaves in stock as well as more than 800 that you can special-order. Also check out Old World Weavers, Brunschwig & Fils, and Clarence House.

**EMBROIDERY/CREWEL:** No one comes close to the hand-embroidered linens and cottons from **Chelsea Editions**, based on 17th- and 18th-century documents.



**HANDSCREENED/ WOOD BLOCK PRINTS:** Fortuny has been hand-printing their watercolorlike patterns since 1908. **Robert Kime's** florals are richly colored and densely patterned. Go to Raoul Textiles for linen with patterns based on Anglo-Indian, African, and modernist designs. For updated versions of Balinese, Thai, and Indian prints see the John Robshaw Collection. Other sources: Christopher Norman, Decorator's Walk, Brunschwig & Fils, and Off-White Castle Studio Textiles.

**MODERN PATTERNS:** Looking for a sophisticated geometric design? Make your first stop **Donghia**, Larsen, Kravet, or Randolph & Hein.



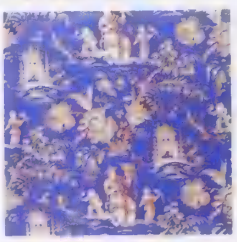
**PAISLEY:** Fonthill's Etro is the granddaddy of paisley designers. Also: Clarence House, Boussac, Old World Weavers, Brunschwig & Fils, Mulberry, and Ralph Lauren.

**SHEERS:** Make sure you see Lee Jofa's GrandWorks collection and the innovative designs from Larsen and Pollack. Others: Nuno, Hinson, Zimmer + Rohde.

**SILK TAFFETA:** Christopher Norman has so many they can't count them. Other sources: J. Robert Scott, Scalamandré, Clarence House, Old World Weavers, Brunschwig & Fils, Nancy Corzine, and the Silk Trading Company.



**SOLIDS AND TEXTURES:** **Rogers & Goffigon** wins for its edited collection of linens, cashmeres, and wools. Take note of Gretchen Bellinger's subtle colors. Also see: Randolph & Hein, Larsen, Donghia, Hinson, Schumacher, and Pollack.



**TOILE:** Quadrille's Charles Burger still uses original 18th-century copp plates to print its toiles. For Chino erie, go to Clarence House. Fi unusual color combinations at **Manu Canovas**. Other notables: Bouss Old World Weavers, Pierre Deux, a Brunschwig & Fils.



**TRADITIONAL PATTERNS:** Clarence House and **Brunschwig & Fils** each have hundreds of designs copied from museum archives and historic houses. Schumacher reproduces documents from Colonial Williamsburg. Lee Jofa carries reissues of the Art Nouveau designs from the Silver Studio. Sanderson has the William Morris classics. See Waverly's Vintage Collection for English florals. Also: Nina Campbell, Cowtan & Tout, Boussac, Osborne & Little, and Bennison.

**VELVET:** Nancy Corzine's are the smoothest and silki we've found. Other sources for solid, cut, and printed varieti Larsen, Brunschwig & Fils, Clarence House, Boussac, Sca mandré, and Home Couture.

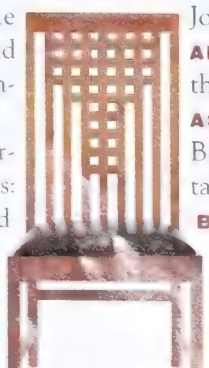
**ONE-STOP SHOPPING:** Brunschwig & Fils.

## FURNITURE



**AMERICAN COUNTRY:** Reproductions from Milling Road, Lane's America Collection, **Drexel Heritage's** Pinehurst collection, Barton-Sharpe and Ralph Lauren look as good as the originals.

**ANGLO-INDIAN REPRODUCTIONS:** Captivated by t British Colonial style? Check out designs by British Khaki a John Rogers.

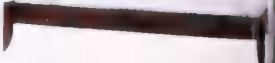


**ARTS AND CRAFTS:** **Stickley** still produces turn- the-century designs.

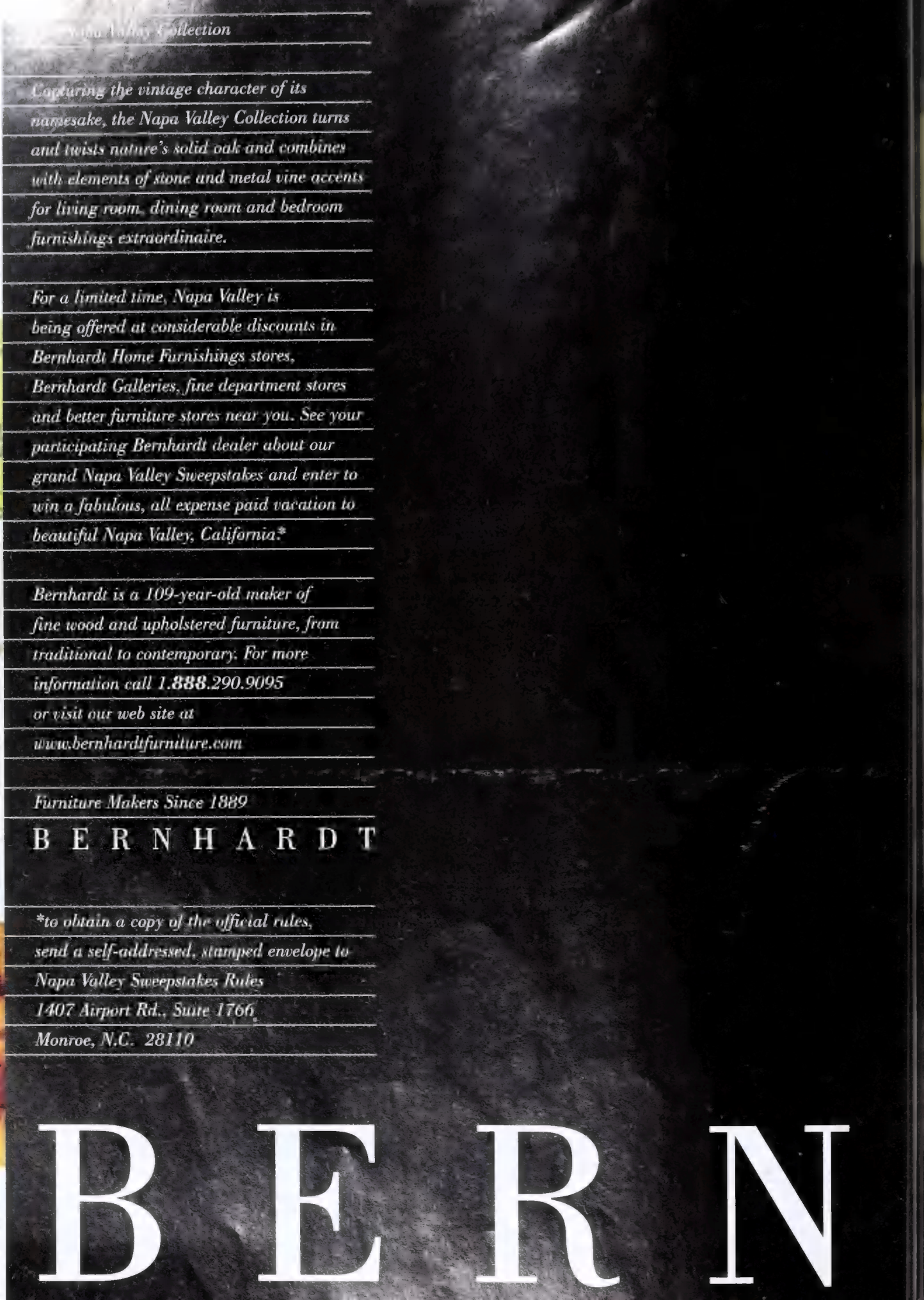
**ASIAN INFLUENCE:** Century, Roche Bobois, a Baker all have Chinese lacquered tables, chairs, and armoires.



**BEDS:** Catch a few winks on **Dakota Jackson's** Ceylon, Donghia's St. James




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B E R N


ART

in quilted Mummy's cloth, Niermann Weeks's Steel Campaign bed, Christian Liaigre's Outremer.



**BOOKCASES:** Each shelf of B & B Italia's pab system attaches to the wall with aluminum bracing. We also love Kerry Joyce's X-backed Brazilian rosewood bookcase.

**COFFEE TABLE:** Ted Boerner's table has a concrete top and oak base. Mrs. MacDougall makes lacquered Chinese-style tables. Go to Carole Gratale for sculptural glass-and-metal designs.



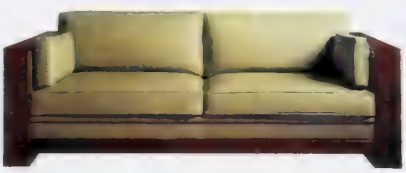
**DINING CHAIRS:** We singled out designs that work in modern or traditional rooms: **Mariette Gomez's** X-back chair, Madeline Stuart's O-back chair, Sava's ash Bacall chair, and Donghia's updated Klismos.



**DINING TABLES:** Our favorites: Christian Liaigre's X-based table at Holly Hunt, **Chris Lehrecke's** egg-shaped table at Pucci International, and Philippe Hurel's Datcha table at Profiles. For beautiful traditional round, drop-leaf, or extension tables, call the Wright Table Company.

**FRENCH COUNTRY:** Furniture from Grange or Pierre Deux will make your rooms *magnifique*. Also see Baker and Hickory Chair.

**FRENCH MODERNE:** Jacques Grange and Larry Laslo for John Widdicomb, and Studium V with its **Hugues Chevalier** line have all reinterpreted designs from the thirties and forties. Ecart's Jean-Michel Frank reissues are available through Pucci International.



**GIACOMETTI-STYLE:** Have your designer take you to Carole Gratale.

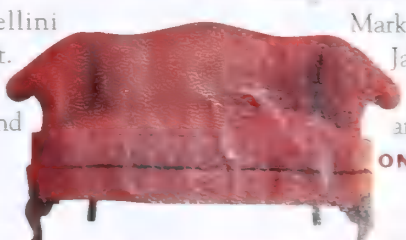
**GUSTAVIAN:** Pure and simple, the sources are Country Swedish and Swedish Blonde.

**HOLLYWOOD GLAMOUR:** Sit at a mirrored dressing table from Nancy Corzine and feel like Greta Garbo. J. Robert Scott uses luscious satins on their chairs and sofas.

**ITALIAN/FRENCH MODERN:** For the top imports: B & B Italia, Antonio Citterio's Apta Collection for Maxalto; Capellini Modern Age, Cassina, and Ligne Roset.



**LEATHER SOFAS AND CHAIRS:** Clubby examples by Hickory Chair and Ralph Lauren.



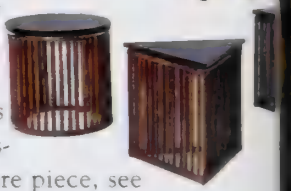
**MIDCENTURY MODERN:** Knoll and **Herman Miller for the Home** (make sure you see the newly reissued Eames storage unit) are the obvious sources. The ICF Group has Scandinavian classics from designers like Arne Jacobsen and Alvar Aalto. For Finn Juhl reissues go to Baker. Vladimir Kagan's biomorphic designs are available through Dennis Miller. Salon Moderne's furniture is inspired by designs from the fifties and sixties.



**MIRRORS:** Who's the fairest of them all? **Carvers' Guild**, Mirror Fair, and Friedman Brothers.



**RATTAN/WICKER:** We love Orlando Diaz-Azcuy's Moiré tables and Cambria chair for **McGuire**. For classic wicker chairs, settees, and tables go to Wicker Works or PierceMartin.



**ROPE:** Wicker Works does chairs and sofas in handsome basketweave. For a quirky signature piece, see Christian Astuguevieille's furniture at Holly Hunt.

**UPHOLSTERY:** We admire the long, lean lines of **Chris**



**Liaigre's** sofa at Holly Hunt. For classic Knoll and Bridgew designs, go to George Smith. Other sources: Baker, Cent and Henredon.

**YOUNG AND HIP:** For multipurpose pieces, check out Lane's Monogram Collection, **Drexel Heritage's** Solutions, and Ethan Allen's Radius Collection.



**DESIGNER COLLECTIONS:** The best of the bunch: Barbara Barry for Baker, Michael Vanderbyl for Baker, Christian Liaigre, Michael Smith, Kerry Joyce, Waldo Fernandez, Rose Tarlow for Melrose House, Paola Navone for Wicker Works, Mariette Gomez, John Saladino, John Hut for Donghia, Madeline Stuart, Mario Buatta for John Wi comb, and Marshall Watson for Lewis Mittman.

**TRADITIONAL COLLECTIONS:** The finest European American 18th- and 19th-century reproduction furnitu Stately Homes, Historic Charleston, and Colonial Willia burg Collections by Baker; Mount Vernon Collection and Mark Hampton Collection by Hickory Chair; Mars James, Coté France, Dessin Fournir, John Wi comb, Therien, Beacon Hill, Kneedler-Fauch and Wood & Hogan.

**ONE-STOP SHOPPING:** Baker.




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Shown: Persian Vase, from the Samovar™ Collection of TeaWash™ Rugs. ©1998 Karastan.

## LIGHTING

**ALABASTER:** Finding pairs of antique alabaster lamps can be tough, so we tracked down the source for new ones—**Vaughan**.

**CERAMIC:** **John Boone's** gourd-shaped bases come in a variety of colored glazes, but we love the white.



**CHANDELIERS:** Baccarat crystal chandeliers outshine the competition. For a toned-down alternative, consider Niermann Weeks; their fixtures have fewer drops that dangle from metal arms. Custom-designer **Robert Russel** combines hand-blown glass with wrought steel. Other sources: Nesle, Marvin Alexander, Saint Louis, and Carole Gratale.





**GIACOMETTI-STYLE:** You'll find a lamp that is reminiscent of master sculptor Diego Giacometti at **Sirmos**.

**GLASS:** For bases with a strong yet transparent presence, high marks go to Wicker Works' Baluster and Cylinder table lamps, Donghia's Faro, and The Saladino lamp.

**HANGING LANTERNS:** Do you like the look of outdoor fixtures in the rooms of Vicente Wolf and Mariette Gomez? Consider lanterns from Mrs. MacDougall or Charles Edwards through Gomez Associates.



**METAL:** **McGuire's** hand-formed copper repoussé lamps are based on Han Dynasty ritual vessels and finished in antique copper, black copper, silver plate, or 24-karat gold plate.



**MIDCENTURY REVIVALS:** John Robsjohn-Gibbings originally produced his tripod floor and table lamps in the mid forties, but the designs—reintroduced by **Hinson**—couldn't be more appropriate for today. Herman Miller has reintroduced George Nelson's bubble lamps from 1952. Find Achille and Pier-giacomo Castiglioni's 1962 Arco lamp at M2L.

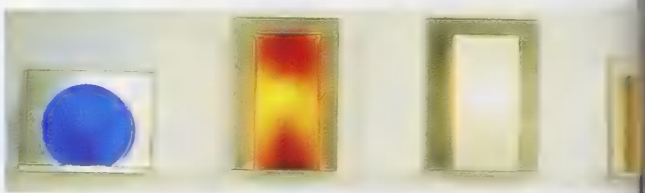


**PAPER:** **Noguchi's** Akari lamps and Ingo Maurer's Lampampe are as functional as they are sculptural.

**READING:** We love Artemide's adjustable Tolomeo for its appealing industrial looks. Artemide's Tizio lamp is newly available in a 25th-anniversary silver finish.

**TRADITIONAL REPRODUCTIONS:** For tole, Chinese po lain, column, and candlestick lamps, see Vaughan.

**WALL SCONCE:** Christopher Norman's selection of tr tional designs surpasses all others—especially the refi gilded sconces from McCloud & Co. For modern examp switch on Kerry Joyce's McGuire sconce for Palmer Hargr





or Orlando Diaz-Azcuy's Rigoletto Act I sco for Boyd Lighting. Also consider **James J nings's** new Odelesk series. Choose from hand-blown geometric shapes that rest brushed silverplate brackets.

**WOOD:** Aero's handsome Torchere floor lam a walnut finish is head and shoulders above rest. **Andrew Gary** hand-turns lamp bases ou mahogany, maple, cherry, poplar, or walnut. carved wood lamp bases in the Charles Fra Luminaire Collection are all hand-glazed, nished, or gilded; our favorites are the Kab table lamp and the Old Bamboo series.

**ONE-STOP SHOPPING:** Hinson.

## TABLETOP



**ALL-PURPOSE GLASSES:** Use either Kosta Boda or Boda Nova glasses for every day.

**ART GLASS:** For limited-edition pieces go to Steuben, Lalique, and Hoya.

**BLUE AND WHITE CHINA PATTERN:** Mottahedeh's Blue Canton is based on traditional Chinese designs.

**CLASSIC WHITE CHINA:** The crème de la crè are Raynaud's Marie-Antoinette; **Rörstrand's** Nobel; Royal Copenhagen's White Full-lace;





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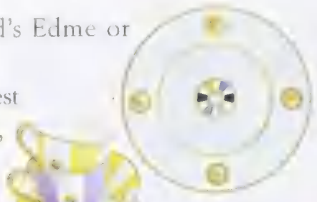
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adia; Wedgwood's Edme or Queen's Plain.

**DECANTER:** Bar none, the best decanter is **Baccarat's** Dyonisos, designed by Van day Truex.



**DESSERT AND COFFEE SET:** Three patterns take the cake: Lalique's Rainbow Mozart, **Bernardaud's** Ithaque & Lipari by Olivier Gagnère, and Wedgwood's Dancing Hours.



**MIX-AND-MATCH CHINA PATTERNS:** Villeroy & Boch's Audun has four coordinating patterns. **Lenox's** Au Courant collection is available in a choice of four colors.

**MODERN WHITE CHINA:** **Rosenthal's** new Moon designed by Jasper Morrison is destined to be a hit.



**PATTERNED CHINA:** Our choices run the gamut: Bernardaud's Louis XV, Ginori's Fiesole, **Royal Worcester's** Purple Vine, Herend's Chinese Bouquet, Royal Copenhagen's Flora Danica, Puiforcat's Nacres, Raynaud's Verdures designed by Christian Tortu, and Raynaud's Festivities.



**SERVICE PLATES:** For plates with solid borders to set off your china, go to Christofle, Puiforcat, and Bernardaud.

**STAINLESS-STEEL FLATWARE:** Georg Jensen's AJ pattern, designed by Arne Jacobsen in 1957, comes in matte or mirror finish. The handsome designs from Calvin Klein Home work with any china.

**STAINLESS-STEEL PLUS:** Couzon's Orient looks like the real bamboo but it's carved wood that is treated to be dishwasher safe. We also love the ribbed resin handle of Christofle's Aria, available in six colors (our favorite is ivory).

**STEMWARE:** It's crystal clear that the best goblets and flutes come from **Saint Louis** (their newest is Thistle Platinum and Olivier Gagnère's Cosmos) and Baccarat (we like Vence and Véga).



**STERLING-SILVER FLATWARE:** The top five are Georg Jensen's Pyramid, **Puiforcat's** Cardinal, Tiffany's Bamboo, Christofle's Cluny, and Elsa Peretti's Padova.



**TUMBLER:** Our favorites: William Yeoward's fluted-edged Lila; Hermès' star-cut Tam Tam; **Baccarat's** jewel-colored Mosaïque; Ralph Lauren's chunky Executive; and Lalique's daisy-patterned Nap

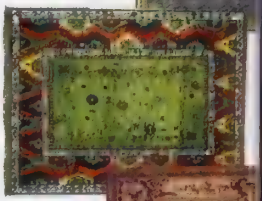


**VASE:** Mossi vase is beautiful with or without flowers. A ccarat and William Yeoward.

**ONE-STOP SHOPPING:** Bergdorf Goodman

## RUGS

**ADAMS REPRODUCTION:** If you are searching for an 18th-century reproduction, go to **Saxony**. They have wool rugs with classical geometric designs.

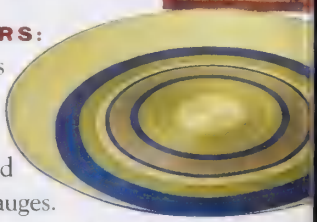


**ARMENIAN:** **Tufenkian** revived the rug industry in Armenia and now employs weavers to create vibrantly colored traditional patterns.

**AUBUSSON:** **Rosecore** sells traditional wool weaves as well as less expensive needlepoint versions. Stark has a large collection of reproductions and the antiques that inspired them.



**OTHER NATURAL FIBERS:** Milliners-turned-rug makers **Aleman/Moore** hand-dyes and sews braided straw designs. Waldo has abaca and raffia in unusual weaves and gauges. Larson weaves rugs out of jute, paper, horsehair, and coir.



**RUGS AS ART:** For designs that are worthy of hanging on the wall, see **V'Soske**, Christopher Farr, Allegra Hicks, Fort Street Studio, and Entree Libre.





**STRIPES AND PLAIDS:** **Woodard & Greenstein's** handwoven cotton stripes are based on Shaker, Pennsylvania Dutch, Amish designs. Hand-woven cotton pla from Elizabeth Eakins come in subtle hues. Roger Oates Collection includes wool tick stripes, ribbed, and herringbone patterns.



**TIBETAN:** Make s your designer takes yo Odegard (their rugs g the floors of the Getty Museum); **Tuf kian's** Designer's Rese (they have Barbara Ba Bill Georgis, and Ke Walz doing rugs them); Stark; Patterson, Flynn & M tin's New Moon Collection; and Da Shaw Nichols (especially his runne



**WILTONS:** At **Stark** and Rosecore can choose from a huge array of p terned wool field designs and coordi ing borders. Walk on the wild with Patterson Flynn & Mart zebra-patterned pinched Wilton.

**WOOL SISAL:** **Karastan** has e styles and fourteen colors to ch from.

**ONE-STOP SHOPPING:** Stark

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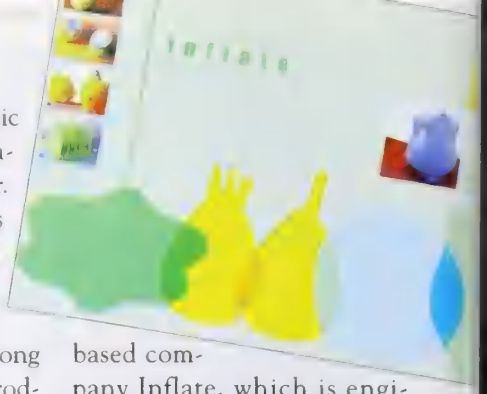
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## AVON CALLING



**When the 112-year-old Avon company** opens its first spa, salon, and retail store this November in Manhattan's Trump Tower, it will shimmer with silvery ceilings and parchment-covered walls by Los Angeles interior designer Barbara Barry. A new spa collection of products (left) will be available exclusively at the Avon Centre. Call 888-577-AVON. *Christine Pittel*

## TOTEM BY MAIL



**Totem,** the showcase for the energetic work of forty innovative international designers, went retail last year. Now founder David Shearer is publishing a catalog, DSGN (right), that will be packed with event coverage, articles about current trends, and designer profiles, along with Totem's clean and modern products pictured in real-life settings. In the first issue, the loft up for inspection belongs to the TriBeCa-based husband and wife architectural team Moneo-Brock. Skeptical about molded PVC accessories? Read what drives the London-based company Inflate, which is engineering the next generation of holl everyday objects including the yell fig-shaped Mr. & Mrs. Prickly salt a pepper shakers ($18) and a spac UFO lamp ($75). Call 212-925-55 www.totemdesign.com. *Alice Feir*

## PAPER TRAIL



**Handbag designer** Kate Spade's paper collection comes as no surprise to friends who have received her clever handwritten missives for years. "Almost everything I do is manual," she says. Her organizers (above), from $150, reflect the same playful sensibility that Spade brings to her pocketbooks. Journals are covered in hot pink canvas and notepaper is printed with tiny fanciful images—from lipstick tubes to polka-dot gloves. Devotees will be happy to hear that many of the paper products coordinate with the designer's handbags. Call 877-342-5577. *Joanna Bober*

**IN THE AIR** Glamorous lampshades decorated with sequins (at Salon Moderne) and bead-trimmed pillows (from Ann Gish) go beyond rainy-day projects.



## GOING SOLO

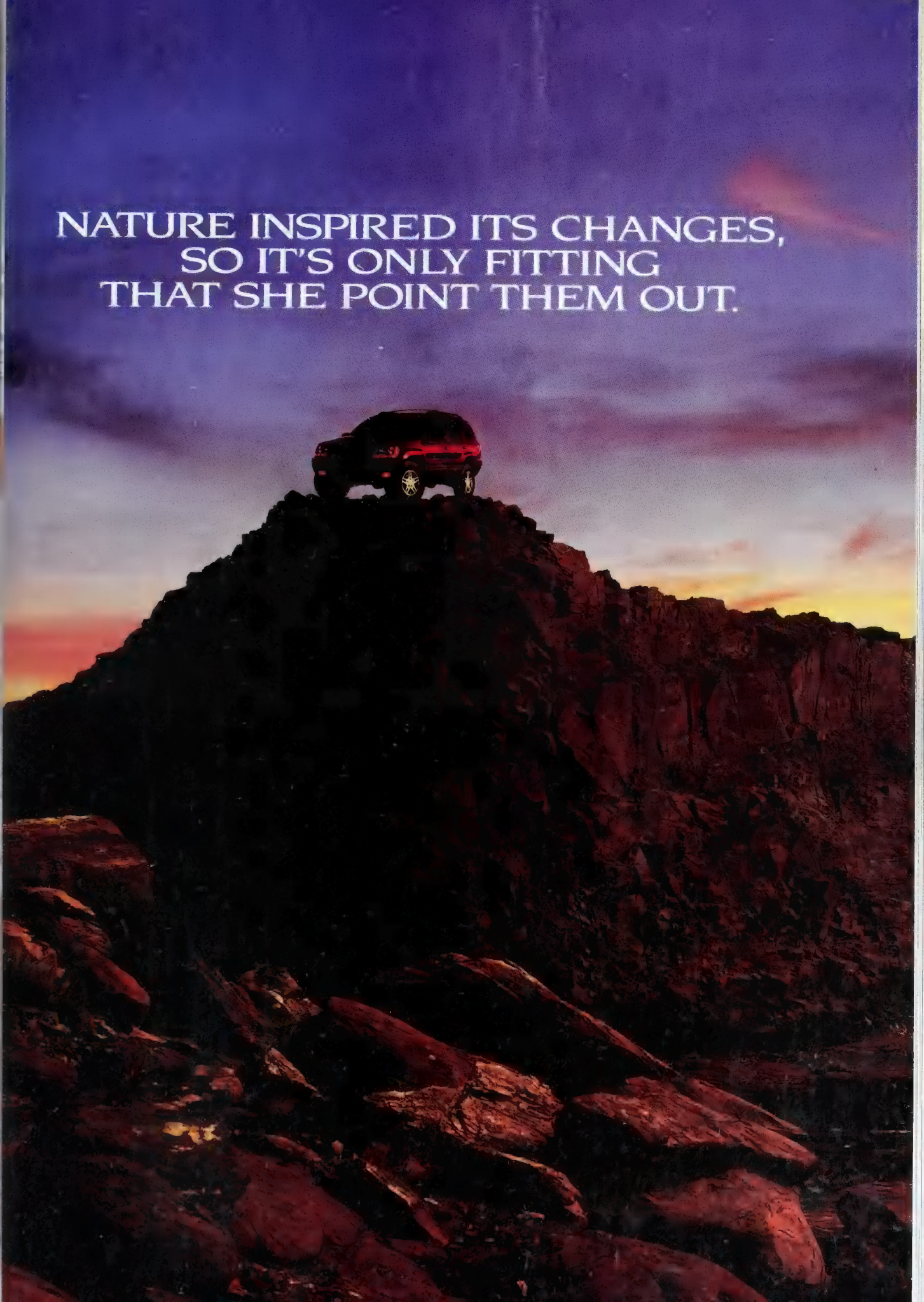
**It was only a matter of time** before Christ Liaigre began sending disciples into the des world. India Mahdavi Hudson, an architect w was born in Tehran to an Egyptian-Scott mother and an Iranian father, worked for Fran favorite modernist for seven years before go solo and creating a capsule collection of det minedly frill-less furniture and accessories exc sively for the Joseph men's shop in London (co table, about $1,550, left). Like her former boss, favors sycamore, African wenge wood, leath and "no-color" colors. Next up: Hudson's o Paris showroom. Joseph, 74 Sloane Ave., Lond Call 011-44-171-590-6200. *Christopher Petka*

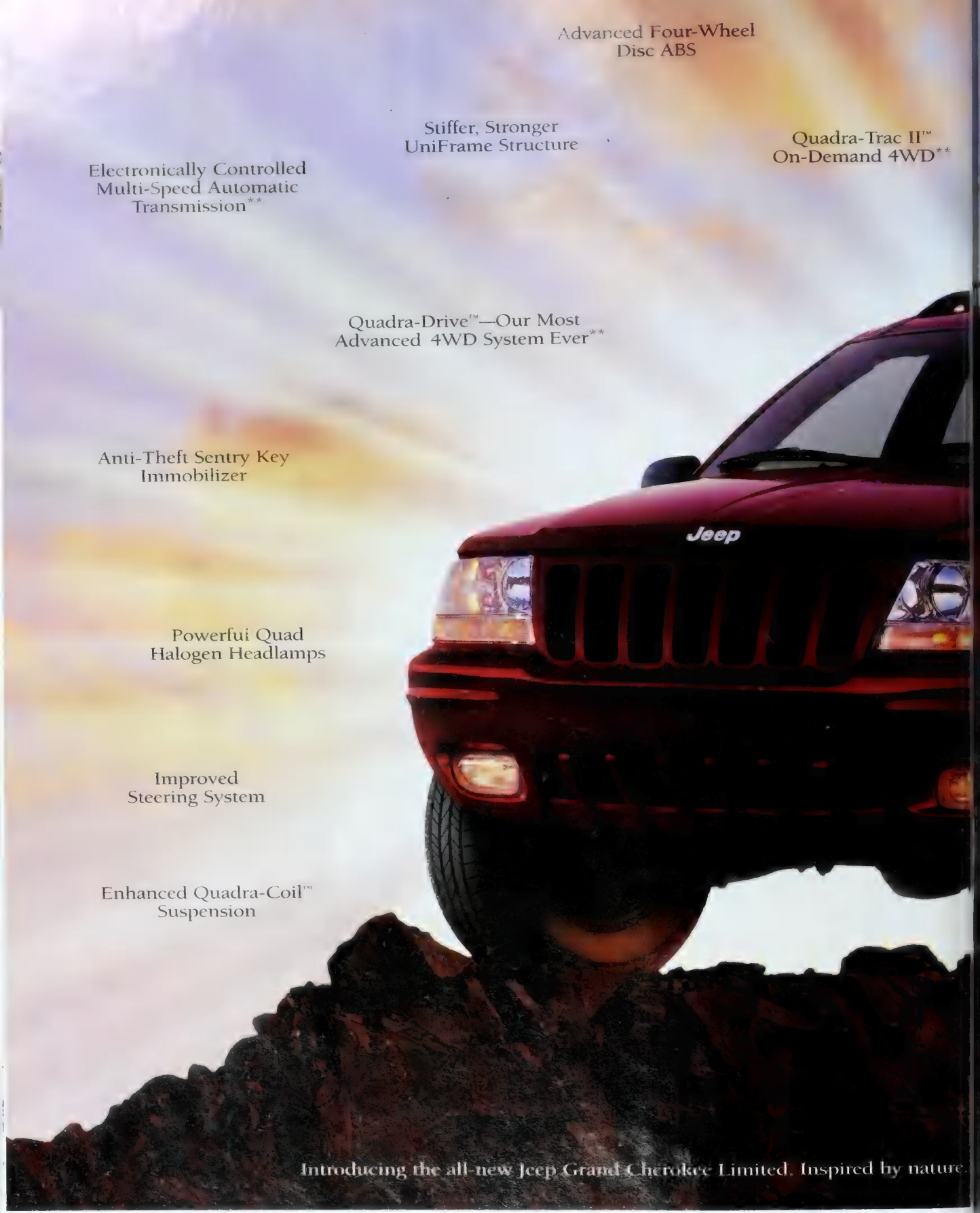


## UPTOWN, DOWNTOWN

**Hiding in the shadow** of the Holland Tunnel is a bright spot—Form and Function (95 Van Dam St.; 212-414-1800), a spacious showcase for midcentury materials and streamlined designs. Here, find a rare George Nelson lounge chair ($8,500, right), Jetson-ish Panasonic TVs ($1,200), and wasp's nest-like spun fiberglass light fixtures (from $900). For more of a cross-centuries shopping experience, check out The Orange Chicken (152 Franklin St.; 212-431-0337). Eighth-century Greek antiquities mix with furnishings like this 19th-century French bed ($3,400, left), covered in vintage silk. Custom fabric work is available in a selection of Italian and Swiss silks from a century-old Baltimore tie manufacturer. When the uptown department store Felissimo (10 W. 56 St.; 800-565-6785) needed an update they called back their original designer, Clodagh. Subtle changes—refinishing floors to look like watered silk, cooling down the color palette—did the trick. For bridal registry, Clodagh designed an Asian-inspired concrete and steel display ledge (right) to show off table settings. *Alice Feiring*




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# EXHIBITIONS





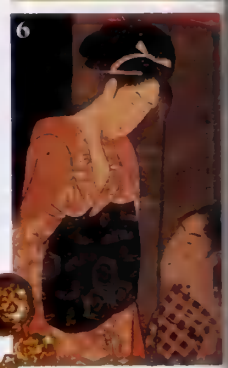


**New York, November 1–February 2, 1999** Jackson Pollock rocked the art world when he tossed out his easel, spread his canvas on the floor, and hovered over it, dripping and flinging paint to create abstract patterns. A retrospective of his work, including his 1951 *Echo: Number 25* (1), is at the Museum of Modern Art. Call 212-708-9400. **New York, November 12–January 26, 1999** The Japanese have combined traditional techniques with modern advances to create exciting new kinds of textiles. Reiko Sudo stitched nylon onto fabric, then dissolved the base material. The result, 1997 *Shutter* (2), is part of the Museum of Modern Art's "Structure and Surface: Contemporary Japanese Textiles." Call 212-708-9400. **New York, October 31–December 19** About 70 rarely seen works on paper by abstract expressionist Willem de Kooning, including his calligraphic 1958 *Folded Shirt on Laundry Paper* (3), are at The Drawing Center. Call 212-219-2166. **Pittsburgh, November 7–March 28, 1999** After the famed 1925 Paris decorative arts exhibition, Art Deco styling was incorporated into everything from toasters to trains, and even buildings. The Carnegie Museum of Art's "Zigzags and Speed Stripes: The Art Deco Style" features photographs, exposition souvenirs, and architectural drawings such as William Clark's 1936 rendering for the Motor Mart Auto Showroom and Parking Garage (4). Call 412-622-3131. **San Francisco, November 20–February 23, 1999** More than 100 modernist chairs from designers such as Gio Ponti, Jean Prouvé, Frank Lloyd Wright, and Charles Eames—including Carlo Mollino's 1954 side chair for the Pavia Restaurant in Cervinia (5)—are part of the San Francisco Museum of Modern Art's "Sitting on the Edge." Call 415-357-4000. **Washington, DC, November 15–February 15, 1999** The National Gallery of Art looks at Japan's Edo period (1615–1868), gathering 300 historical objects from painted scrolls and screens to woodblock prints such as *The mosquito net*, 1797 (6). Call 202-842-6353. **New Orleans, October 31–January 3, 1999** The Thracians, an ancient people who inhabited the area of modern-day Bulgaria, created some of man's earliest works of gold. This 4th-century B.C. necklace (7) was found in a small tomb and was probably worn by royalty. The New Orleans Museum of Art has more than 200 recovered objects on view. Call 504-488-2631.

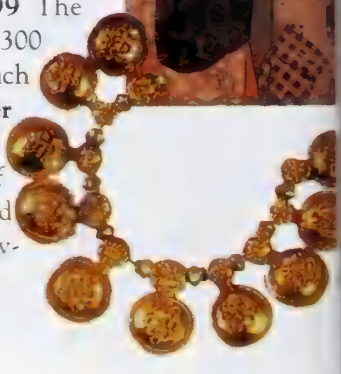


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6



# SHOWS



8

**New York, November 12–15** The Modernism show at the Park Avenue Armory continues to comb 19th- and 20th-century designs, such as Virginia Berresford's oil painting *Clearing Skies* from Aaron C leries (8), with vintage and contemporary photography. Call 212-777-5218. **Southport, CT, Nov ber 6–8** Last year "Rooms with a View," a showhouse to benefit the charitable works of the Southp Congregational Church, included Beinfield-Wagner's Zen Room (9). This year's event is chaired New York designer Albert Hadley; Christopher Coleman and Timothy MacDonald will be decorat spaces. Call 203-255-1594. **New York, November 5–9** London's Lumley Cazalet Ltd. gallery bri works by Pablo Picasso and Georges Braque—including Braque's 1962 woodcut print *Oiseau noir fond vert* (10)—to the Print Fair at the Park Avenue Armory. Call 212-777-5218. **Los Angeles, C November 13–15** The Arts of Pacific Asia show features 75 international dealers with objects spanning over 2,000 years—from a Chou Dynasty bronze vessel to contemporary netsuke. Call 310-455-2886. **New York, November 19–22** After twenty years, the Fall Antiques Show still has the best offerings in American antiques, furniture, and folk art. This year the Ricco/Maresca Gallery offers a harness shop's wooden trade sign (11). Call 212-777-5218. *Christina B. Wilson*



9



10



11





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# WINTER WRAPS

*Famous for draping the Pont Neuf in Paris with silky fabric, artists Christo and Jeanne-Claude turn to the natural world—covering trees in shimmering polyest*

By Paula Deitz

**For their next project,** Christo and Jeanne-Claude will swathe 174 trees in silvery fabric at the new Beyeler Fondation Museum in Riehen, Switzerland, near Basel. The couple, who have marked the contours of open land with miles of nylon ("Running Fence," California, 1976) and draped many historic monuments (an ancient wall in Rome, the Reichstag in Berlin), have been dreaming of a large-scale tree-wrapping project since 1966, but have had difficulty obtaining permits. After being turned down for such locations as the sculpture garden at the Museum of Modern Art in New York and the Avenue des Champs Elysées, the site artists made arrangements with Ernst Beyeler to use the trees on parkland surrounding his museum. From the glassed-enclosed veranda of the building, designed by Renzo Piano, visitors will be able to look across a field to an orchard of cherry trees and to groves with oaks, maples, chestnuts, lindens, and beeches—all loosely wrapped in huge polyester hoods closed with giant zippers.

Although the wrapping itself will not begin until mid-November, after the trees have lost their leaves, Christo's preparatory drawings (above) suggest the magic that will ensue. Dressed in shimmering polyester, the tree canopies will billow out in the wind and shift in shape like storm cloud the horizon.

To install the hoods on the trees, which range in he from 10 to 82 feet, Josy Kraft and Wolfgang Volz, the proj director and manager, respectively, will be guided by the ar and assisted by workers—raised and lowered in cherry p ers—who will secure the brown ropes that give the trees look of wrapped and tied packages.

"The drawings are a valuable tool in learning how to tribute the fabric and to shape new forms around the bran with rope," explains Christo. Inspired by the material Japa gardeners use to protect trees from heavy snowfalls, the p ester also allows light, air, and water to permeate the we When the sun shines on the trees, the coverings will appe but opaque voluminous masses; when the sun drops bel the groves, the fabric will become translucent enough to s branches moving underneath in ghostly patterns. ■

*"Wrapped Trees, Project for the Fondation Beyeler, Berower P will run in conjunction with the museum's exhibition called "T Magic of Trees," with works by modern masters, November 2 through mid-April. For information, call 011-41-61-645-970*



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# ELECTED BY THEIR PEERS AMERICA'S TOP DESIGNER

For the past two years House Beautiful has published our pick of the 101 top decorators, but for our spe Best of the Best issue this month we decided to do something different: We polled our most recent hono for their nominations of the top ten. Thanks to a two-man design team and a tie, they came up with twe Starting here (in alphabetical order) is our list of these designers, along with photographs of their rec work and some of the more trenchant comments made by the nominators. We asked the same polling gr to list the professionals they felt represented "the next wave," and the fourteen who emerged are also prof on the following pages. House Beautiful thanks the designers who took the trouble to help us and salutes 26 winners, who appear in two group portraits by Timothy Greenfield-Sanders on pages 134 and 152.

PRODUCED BY CAROLYN SOLLIS AND SARA MARISA BLISS



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**Mariette Himes Gomez,** see page 136
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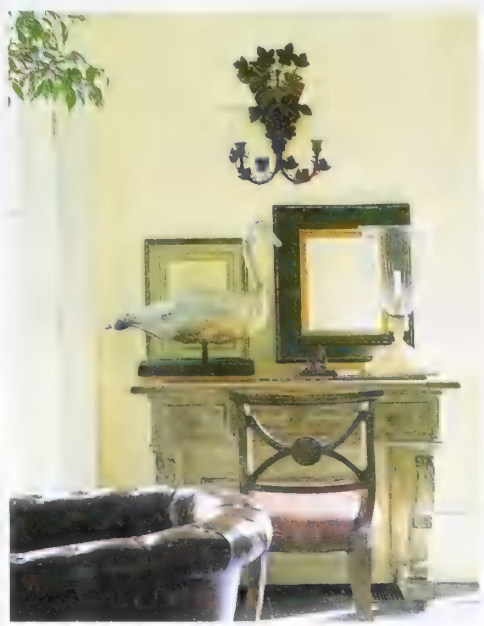
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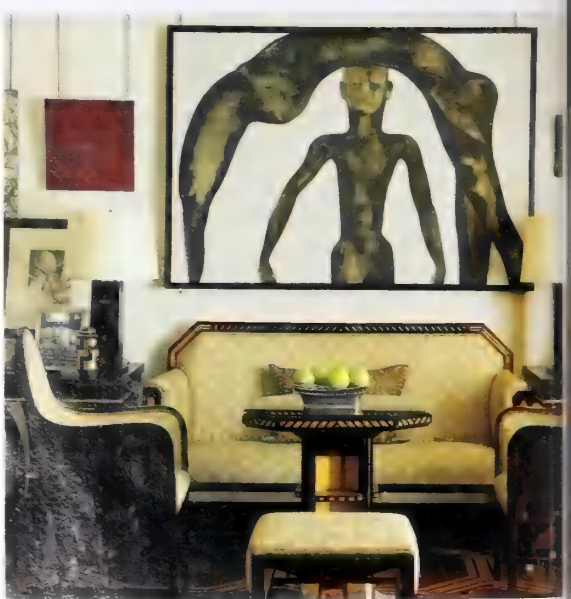
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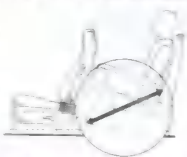
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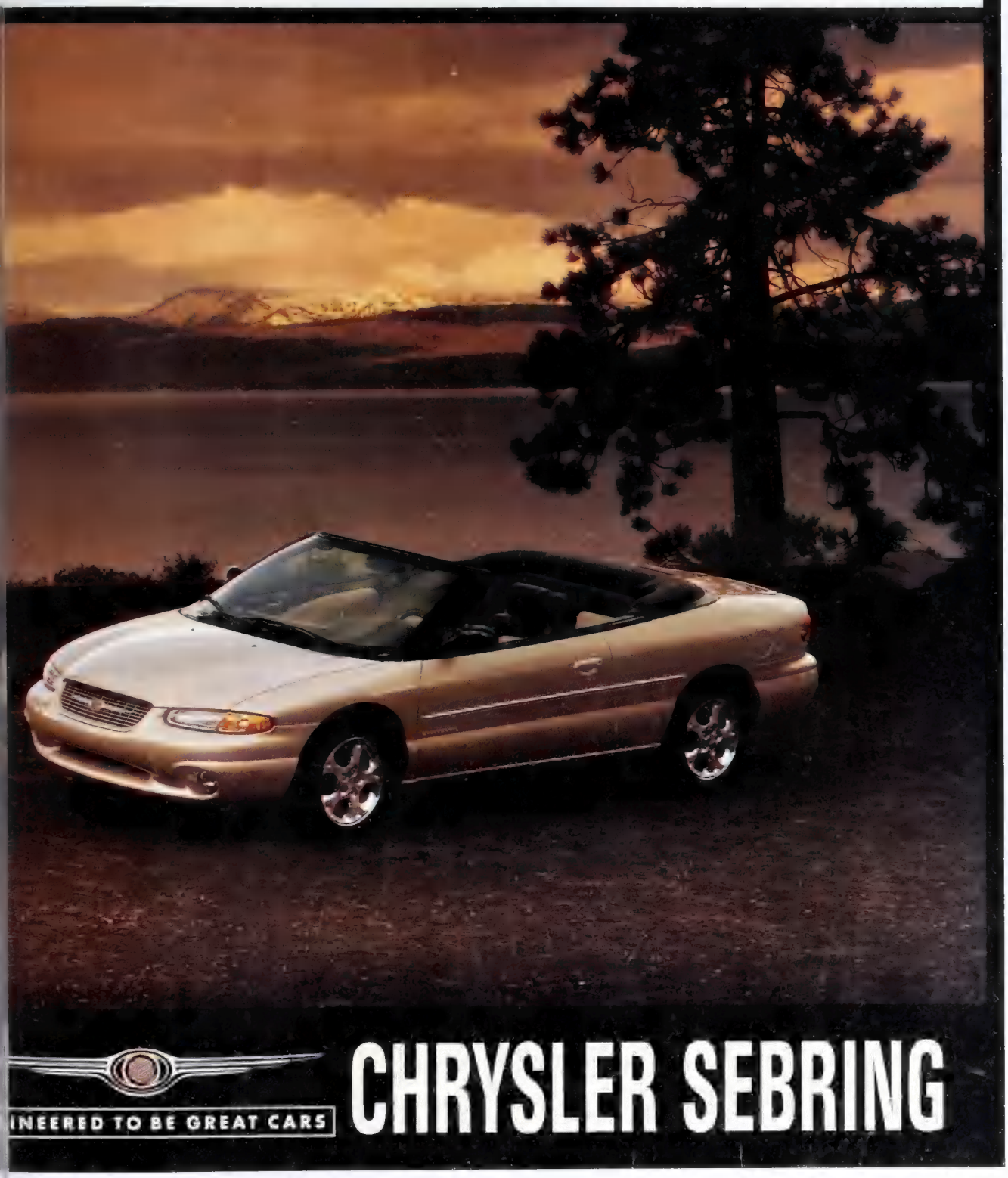
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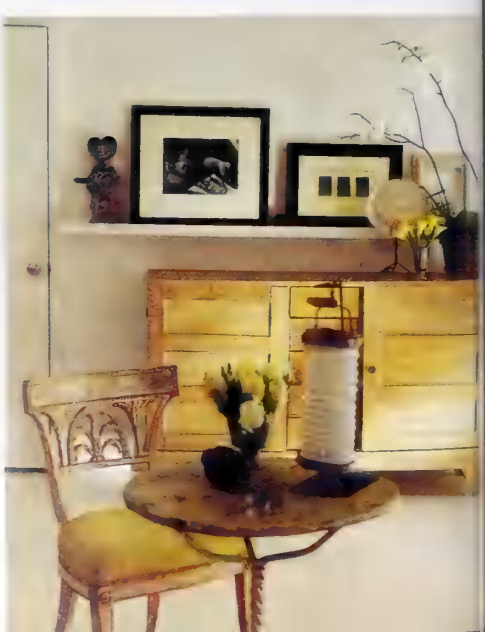
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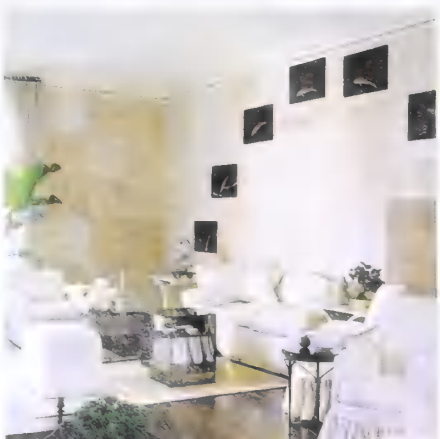
**Refined romantic**

**Born:** Piedmont, California
**School:** Academy of Art College in San Francisco
**First job:** At age 20, opened her own wine, cheese, and kitchenware shop.
**Starting her own firm:** "After helping a friend decorate her house in Aspen, I decided to become a professional. I moved to L.A. and opened my office."
**Influences:** The classical proportions of 18th-century French rooms. The pared-down decorating of Jean-Michel Frank and 1930s design.
**Collects:** Beautiful, simple pieces—things with a pure spirit and form, from silver to furniture.

### Jeffrey Bilhuber
**330 E. 59 St.**
**New York 10022**
**tel: 212-308-4888**
**fax: 212-223-4590**

**Edgy classicist**

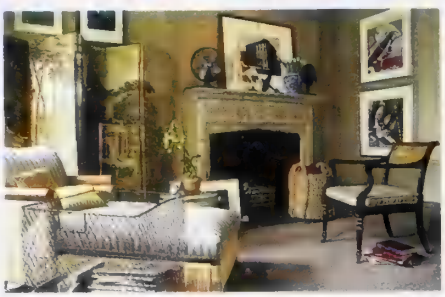
**Born:** Huntington, Long Island
**School:** Cornell University School of Hotel Administration



**First job:** "I became a miserable money-losing cashier at the Carlyle Hotel. Then I moved on to supervising the hotel's in-house design. That taught me the business aspect of decorating. I had never been told that interior design was a profession, but I began to understand it was a legitimate business."
**Starting his own firm:** "Because I've never worked for another designer, I don't carry the baggage of some other decorator's work. I have defined myself and my style."

### Eric D.W. Cohler
**17 E. 96 St.**
**New York 10128**
**tel: 212-876-1518**
**fax: 212-876-8393**

**Artfully handsome**



**Born:** Cambridge, Massachusetts
**School:** Columbia University Graduate School of Architecture, Planning and Preservation
**First job:** Assistant press secretary for the mayor of Chicago. "I was forever moving furniture around the offices when no one was looking."
**Subsequent jobs:** "I took over my mother's decorating business and expanded it to include architectural design, eventually accepting a few historic/restoration projects each year."
**Greatest influence:** "Aside from my mom, my paternal grandmother had a super-sophisticated sense of style. Her motto was 'edit, edit, edit.' I'm still trying."

### Christopher Coleman
see page 162
**250 W. 54 St., 4th Fl.**
**New York 10019**
**tel: 212-616-8663**
**fax: 212-616-8661**

**Inventive mix-master**

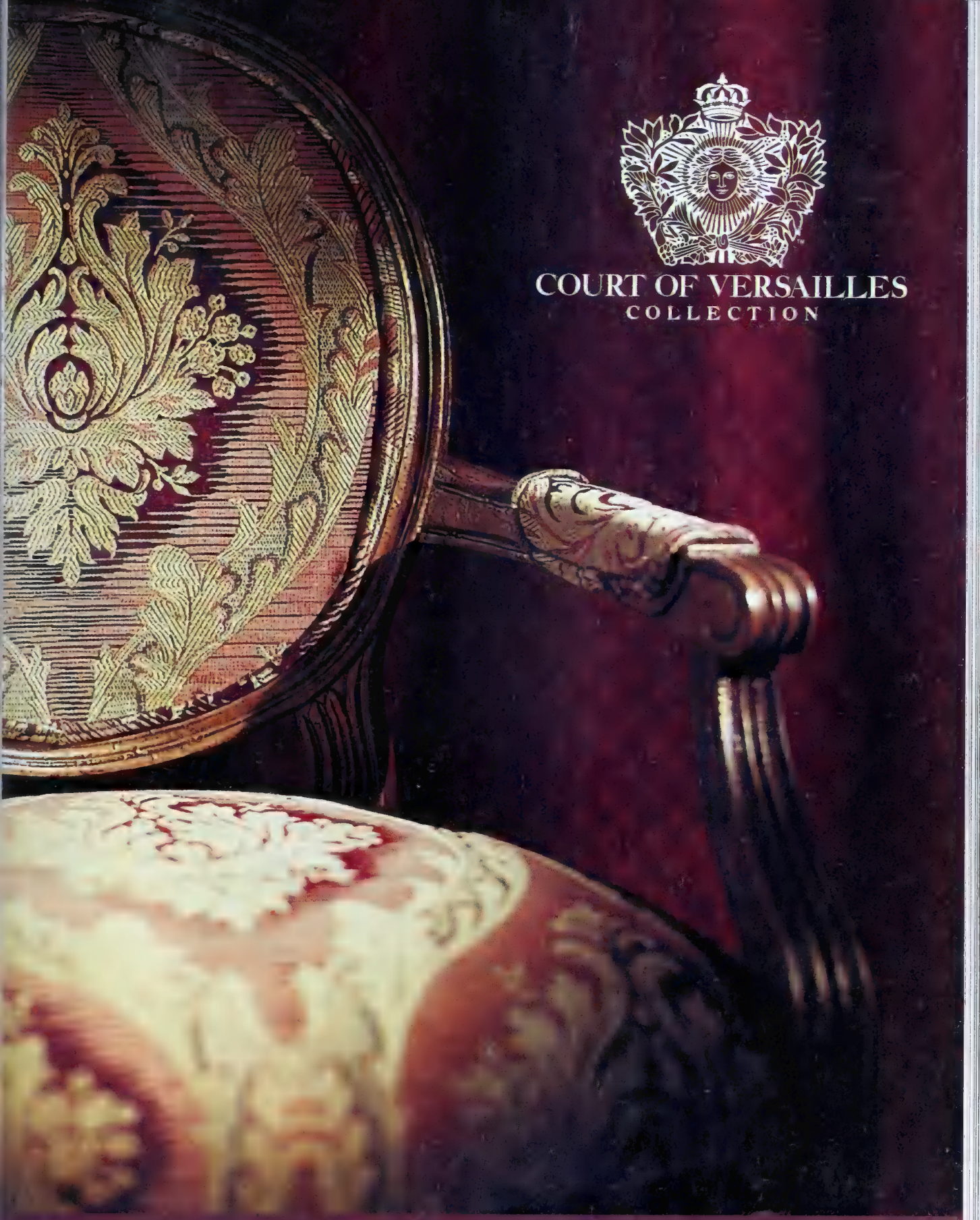
**Born:** Baltimore, Maryland
**School:** Maryland Institute Colleg Art
**First job:** Assistant at Lloyd Bell A ciates: "I had seen Lloyd's inte design work in a magazine, so wh moved to New York I went to office with my school portfolio."
**Subsequent jobs:** Macy's corporate s design, Renny Saltzman Interiors
**Greatest Influence:** "Raul Morillas boss at Macy's, taught me so m about style, scale, decorating. I lea how to handle several jobs simulta ously and stay within a budget."

### T. Keller Donovan
**30 E. 60 St., Rm. 1100**
**New York 10022;**
**tel: 212-759-4450**
**fax: 212-759-1242**

**Crisp colorist**

**Born:** Short Hills, New Jersey
**School:** Parsons School of Design
**First job:** Home furnishings fash coordinator at Bloomingdale's
**Subsequent jobs:** Assistant to T O'Toole and then to David Eas before establishing own firm
**Greatest influence:** "My neighbor, M Morgan. When I was between six twelve she opened my eyes to grac living and entertaining. She ha fantastic garden where I worked w her for hours on end. She used to t me to the Metropolitan Museun Art, and we would have lunch in elegant cafeteria with its fountai
**Collects:** Anything red, Thebes sto Moravian and other stars, pyra architectural models, heraldic shi and presentation medals, convex t rors, antique Spode in Italian patt raffia-covered bottles, tartanware.






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### Victoria Hagan

**654 Madison Ave.**
**Penthouse 2201**
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**fax: 212-888-0974**

## Quirky eclecticism

**Born:** New York City
**School:** Parsons School of Design
**First job:** Design assistant/apprentice for Simone Feldman, ASID. "After two years we became partners, creating Feldman/Hagan interiors."
**Greatest Influence:** "Simone and I had a special relationship. We were from different generations but had similar sensibilities. She taught me to see things with fresh eyes and never to accept the status quo. When she died I felt I had a lot to live up to. I think all the time 'Would Simone be proud?' "
**Always wished:** "I was raised in Pocantico Hills, where Albert Hadley lived. While I was growing up, I would dream of ways to meet him, like riding my bike by his house and ringing his doorbell! I still wish I had."

### Thad Hayes

**90 West Broadway, Ste. 2A**
**New York 10007**
**tel: 212-571-1234**
**fax: 212-571-1239**

## Classical modernist

**Born:** Bordelonville, Louisiana

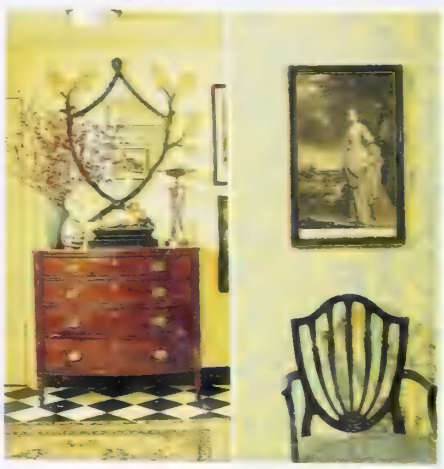


**School:** Parsons School of Design
**First job:** Assistant to landscape architect, Tim Duval. First project was a roof garden for Robert DeNiro.
**Subsequent jobs:** Bray Schaible Design
**Influences:** "My friend and mentor Robert Bray not only encouraged me to go to Parsons but he also hired me afterward. Robert and Michael Schaible provided a supportive and positive environment to work in."
**Collects:** "Absolutely nothing. I'm trying to stay away from accumulating possessions. I get a great deal of pleasure from buying things for clients—finding them, placing them, looking at them. But I don't have to own objects to enjoy them."

### Thomas Jayne

**136 E. 57 St., Ste. 1704**
**New York 10022**
**tel: 212-838-9080**
**fax: 212-838-9654**

## History recast



**Born:** Santa Monica, California
**School:** Winterthur Museum Masters Program
**First job:** Intern in the Decorative Arts Department at the Cooper-Hewitt Museum
**Subsequent jobs:** Appraisal department at Christie's, Parish-Hadley, Kevin McNamara, McMillen
**Influences:** "The light in California has influenced my sense of color and the palette I work with today."
**Inspiration:** "California sense of history—real or imagined. I am fa
nated by California 1890s reviv
mission architecture as an examp
how history can be controlled, ror
ticized, and in a sense, reinvent
**Collects:** Books on the history of d
ration. Items that document autl
tic color from the past—i.e. porce
fabric, and things with old paint.

### David Kleinberg

**150 E. 74 St.**
**New York 10021**
**tel: 212-585-2500**
**fax: 212-585-2400**

## Properly stylish



**Born:** Brooklyn, New York
**School:** Trinity College in Hartf
Connecticut
**First job:** General assistant for dec
tors Robert Denning and Vinc
Fourcade
**Subsequent jobs:** Assistant and dec
tor at Mara Palmer Interiors, v
president at Parish-Hadley
**Greatest Influence:** "Albert Hadley
influenced me in every aspect of
sign and business. He taught me h
to combine being rational with be
creative. Albert is a clear-think
gentleman with a wonderful sens
humor who comes up with whims
design solutions."
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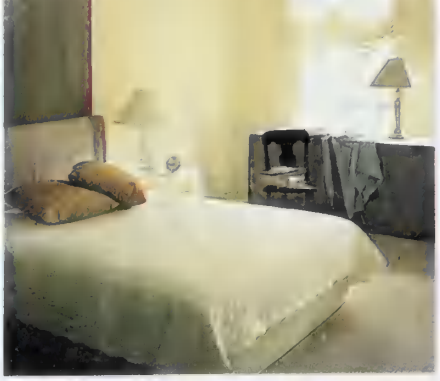
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# HOLLY HUNT COLLECTION

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### Benjamin Noriega-Ortiz
**75 Spring St.**
**New York 10012**
**tel: 212-343-9709**
**fax: 212-343-9263**

## Monastic luxury

**Born:** San Juan, Puerto Rico
**School:** Columbia University Graduate School of Architecture, Planning and Preservation
**First job:** "Painting a three-room apartment in Greenwich Village in exchange for living there for a summer. I painted the bedroom pink, kitchen peach, main room light green."
**Subsequent jobs:** Worked for John Saladino for nine years before starting out on his own: "I began as an architectural assistant, but I got too involved and gave too many opinions about interiors and furniture, so after three years they made me a head designer."
**Influence:** "John taught me everything I had not learned in architecture school, especially about color, how to balance a room, and how shape affects color."
**Collects:** "I have a passion for simple trays. They organize clutter."

### Thomas O'Brien, see page 154
**132 Spring St.**
**New York 10012**
**tel: 212-966-4700**
**fax: 212-966-4701**

## SoHo sophisticated

**Born:** Endicott, New York
**School:** Cooper Union
**First job:** *Details* magazine as a production assistant
**Subsequent jobs:** Mario Buatta, Polo Ralph Lauren Creative Services.
**Influenced by:** "Ralph Lauren—he's so dynamic. I admire the way he seeks out many, varied opinions—I think that's the genius of how he creates. I try to do the same whether it's retail or residential projects, or product lines for the shop [Aero]."
**Collects:** Functional objects—dinnerware, linens, timepieces

### Thomas Pheasant
**1029 33 St. NW**
**Washington, DC 20007**
**tel: 202-337-6596**
**fax: 202-342-3941**

## Edited elegance

**Born:** Washington, D.C.
**School:** International Institute of Interior Design in Washington, D.C.
**First job:** Assistant designer at Victor Shargai and Associates in Washington, D.C.

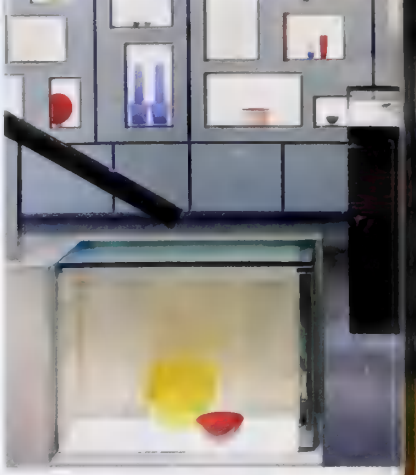


**Inspired by:** "My clients. Not only did they urge me to start my own business but they also challenge me by coming up with new ideas."
**Collects:** Contemporary photography from Robert Mapplethorpe to Colby Caldwell.

### William Sofield
**380 Lafayette St.**
**New York 10003**
**tel: 212-473-1300**
**fax: 212-473-0300**

## Downtown modern

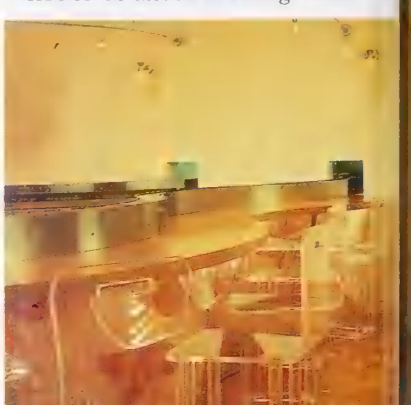
**Born:** Metuchen, New Jersey
**School:** Princeton University
**First job:** Junior design architect for Terrence R. Williams, A.I.A.
**Influences:** Professor William Shellman at Princeton. "When he taught us about the Robie house he used correspondence between Frank Lloyd Wright and the Robies to show what the client asked for and how the plan evolved. I begin projects by asking clients everything, from what makes them feel comfortable to what the first thing in the morning."
**Current projects:** "Tom Ford asked to do all 10 Gucci stores, which ta me to about four cities a week fi Aspen to Tokyo."

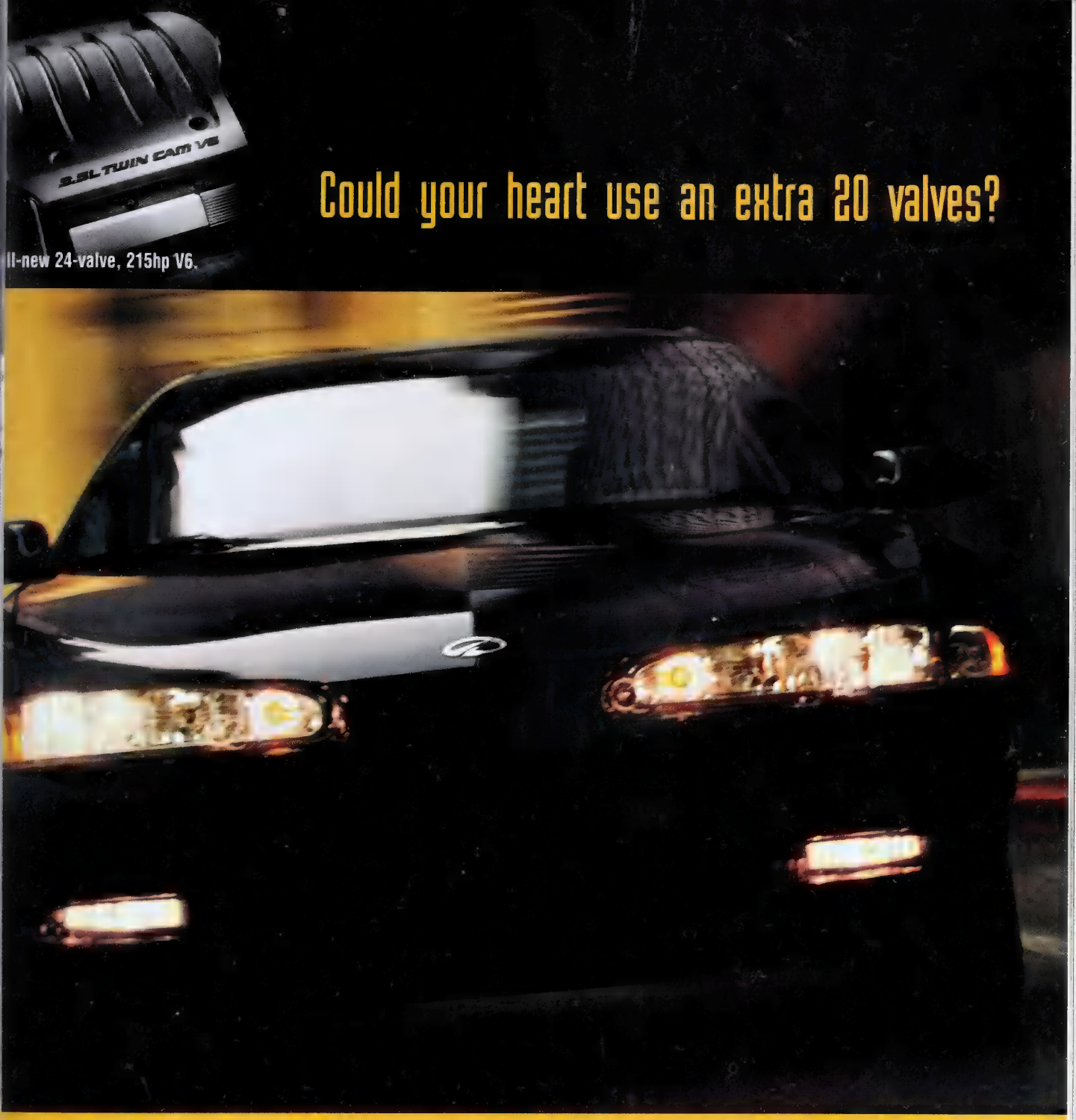


### Alison Spear, AIA
**131 E. 70 St., 3E**
**New York 10021**
**tel: 212-439-8506**
**fax: 212-439-8509**

## Architectural chic

**Born:** Miami, Florida
**School:** Columbia University Gradu School of Architecture, Planning Preservation
**Beginnings:** "Since I was a little g wanted to be an architect. Instea drawing pictures I was drawing pla
**First job:** Project designer for Skidm Owings & Merrill
**Subsequent jobs:** Project Architec ARQ. Senior designer at Molyn Studio. "Both shaped my career s I am not only an architect but I do terior design as well, in offices, ap ments, houses, restaurants, and sto
**Greatest influence:** "My sister Lauri Spear (Coprincipal with Berna Fort-Brescia, of the Miami based chitecture firm ARQ). While we h very different styles, she's taught not to be afraid of being bold."






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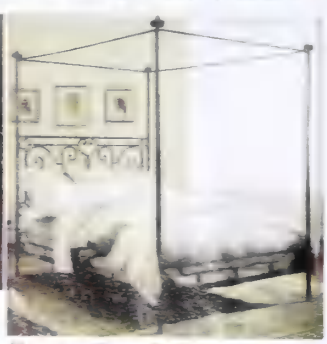
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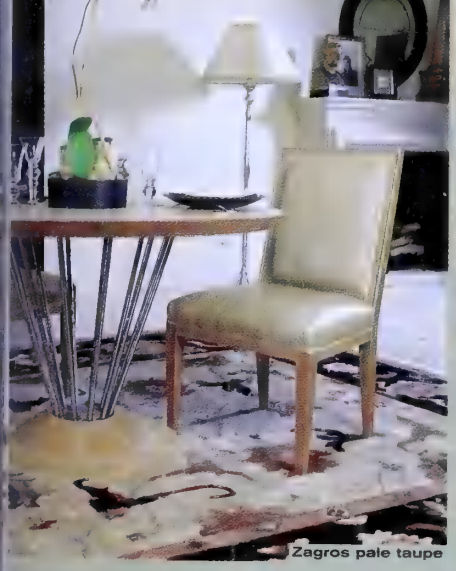




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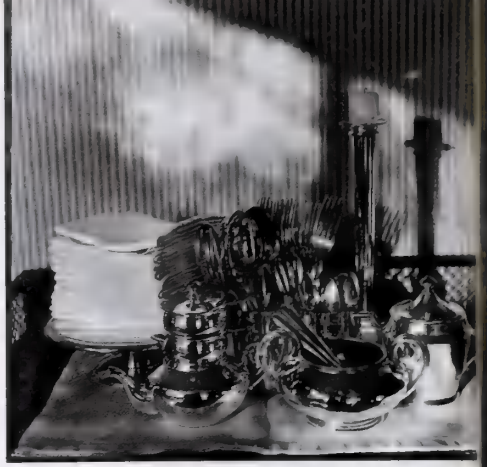
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# CLIENT PRIVILEGE

*When you hire Los Angeles interior designer Barbara Barry, she also offers advice on everything from serving tea to making the bed*

By Deborah Michel

**Tea at Barbara Barry Home** is served on antique china of a pale green that has become one of the designer's trademark colors. Cup and saucer arrive atop an 8-inch-round sterling-silver tray—a mini charger of sorts. Between saucer and tray lies a crisp white hemstitched cocktail napkin. Holding cup and saucer, you find yourself sitting a little straighter, more aware of the arrangement of your limbs. Perhaps you slip the cross in your legs from knee to ankle. You feel elegant and pampered. And that is exactly Barbara Barry's intent.

Barbara Barry Home, a.k.a. BB Home, is private showroom, part stage set, and part classroom. It is filled with Barry's own designs, the furniture somehow reminiscent of both Hollywood Deco and Louis XVI, yet never ornate or showy. It looks like someone lives here, but nobody does.

In BB Home's living room, the walls are yet another pale green—"citrus," Barry calls it. This color is picked up again in the upholstered pieces—an undulating sofa she designed for Baker Furniture, her signature oval-backed chair. A walnut dining table, an antique, has been pushed up almost casually to the large front windows—an unexpectedly massive side table. Barry manages to achieve the perfect counterpoint of solidity and lightness, substance and style. Her own "high-heeled" side tables scattered throughout the apartment are flirtatious but classic, their elegant lines firmly etched >

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in the dark, lustrous wood Barry favors. The beds in BB Home are made with the finest white linens; plush hand towels hang in the bathroom. A "baby's room" comes complete with tiny velour outfits on miniature padded hangers in the closet. There's even a wide ironing table tucked away in a hall alcove—Barry finds traditional ironing boards impractically narrow. One could move into the apartment tomorrow, and often clients of Barry's joke that they wish they could, despite homes of their own that are far grander.

For those invited to BB Home for tea or lunch, each visit becomes a lesson in how to live graciously and elegantly. BB Home, however, is not open to the public. It is a perk for Barry's own clients. But the designer is starting to feel the urge to spread the word. "I would love to write a primer on the home," she says. "What I want to show is that everything can be done beautifully."

Barry uses the word "beautifully" the way Henry James did, to convey an entire universe of behavior and awareness. Other Barry words are "tranquillity" and "graciousness." "As a decorator," she says, "you try to create beautiful rooms. When you're done, often people want to live in new ways. And I'm not talking about the things you do to impress others, I mean the things you do for yourself. I don't understand people who put a teabag in a mug and microwave it."

Barry leads you into the fully operative kitchen, where her own tea ("Bourbon" from Mariage Frères, a favorite tea store in Paris) is carefully brewed. The cupboards are stacked high with understated white china. "What could be better than the simplest white Limoges?" Barry asks and shoots a glance your way, to see if her point—about quality, about striving for the best even in everyday things—has been taken.

"Graciousness," says Barry, "is taking everything around you to the highest level." This is not, she insists, a call to acquire expensive objects. For Barry, graciousness is as much about "how" as "what." "You can have an 18th-century mansion or a tiny apartment," she points out. "It's how you answer the door." Which is not to say that Barry gives lessons in greeting guests. "Behave naturally" is her rule. "Simply remember that graciousness—any aspect of good manners—is about honoring the other person." Barry returns to the example of the little silver teacup tray. It's beautiful and even a little surprising—an extra touch you don't usually see. "But what it's really about is making you more comfortable," Barry explains. "You always have a clear place to put your cup down."

Another of Barry's guidelines in both design and behavior (and the shaded area where the two overlap) is: "Always try for the quietest movement." This makes perfect sense coming from a woman who considers the monochromatic zigzag on a chair in BB Home a wild print. "The radical idea," she says, "is simple choices. Simple choices and the repetition it forms." In BB Home's sitting room, Barry has filled the shelf lining one wall with rows of the same simple woven-reed storage box. The result is original, peaceful, relaxing—quiet. The philosophy of simplicity and repetition can be translated anywhere in the house. One of Barry's many assistants (along with working with individual clients, overseeing BB Home and designing furniture for Baker, Barry has recently expanded into bathroom fixtures for Kallista and vases for Baccarat) was inspired to replace the assorted boxes and bottles in her own laundry room with simple, inexpensive white containers. "Barbara is always saying," she explains, "Why should your home be an advertisement for Tide?" Says Barry, "There is a choice at every level."

Barry's advice is to start small and with something you care about—the luxury of a perfectly brewed, elegantly served cup of tea, or a beautifully made bed. As it happens, the question of bed linens is extremely close to Barry's heart. BB Home had its conceptual start as a bed Barry brought into her office to show clients how to properly make it. "Indulge in another set of sheets instead of a new pair of shoes," suggests Barry—the better to change them more often. This firm believer in the-line turns up her nose at certain elaborate, costly fabrics for duvet covers. "Nothing you have to clean," she sniffs. "You should be able to wash all the bed linens." Twice that is: once with soap, again with only water.

Barry is the first to admit that this sort of care involves more effort. (When asked exactly how often she thinks bed linens should be changed she says, "Every day?", then laughs because she knows that's less than realistic for most people.) But the extra effort is worthwhile. So much so, she believes, that if you begin by raising your standards in one or two small things that matter to you, the impulse will soon spill over to parts of your life. ■

## BARBARA BARRY ON LINENS, SILVER, AND WOOD

- When it comes to sheets, don't be fooled by high thread count. "A 200 count where it's one thread over one thread is better than something higher where it's two over two," Barry explains. She uses English sheets by Peter Read and recommends the 280 to low-300 range when it comes to thread count. "Anyhow," she adds, "it's not thread count, it's how it feels." (Barry likes her sheets crisp.)
- Pillows (Barry uses only 100 percent white Polish down) can and should go into the washing machine, to get rid of the body oils that leave stains. Wash them alone, once with soap, *twice* without.
- Never put fabric softener in with the towels. It ruins the absorbency.
- Try lavender water in the steam iron, especially for guest room linens.
- Barry prefers her dark woods with a low sheen rather than a high polish. She recommends using Freeman's polish once or twice a month.
- Keep your kitchen silver out, Barry advises. Silver hidden away in felt bags is less likely to be used and enjoyed. Moreover, if it's in sight, you'll remember to clean it. Barry likes Twinkle silver polish, and recommends polishing whatever piece or two catches your eye as part of the clean-up after a meal. This keeps the task from becoming overwhelming.
- Silverplate that has become worn or pitted can be replated. Take it to a local plating company.

soon all will be

new and yet

i must admit i never

thought

about windows

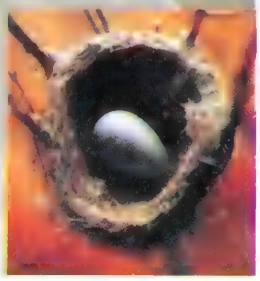
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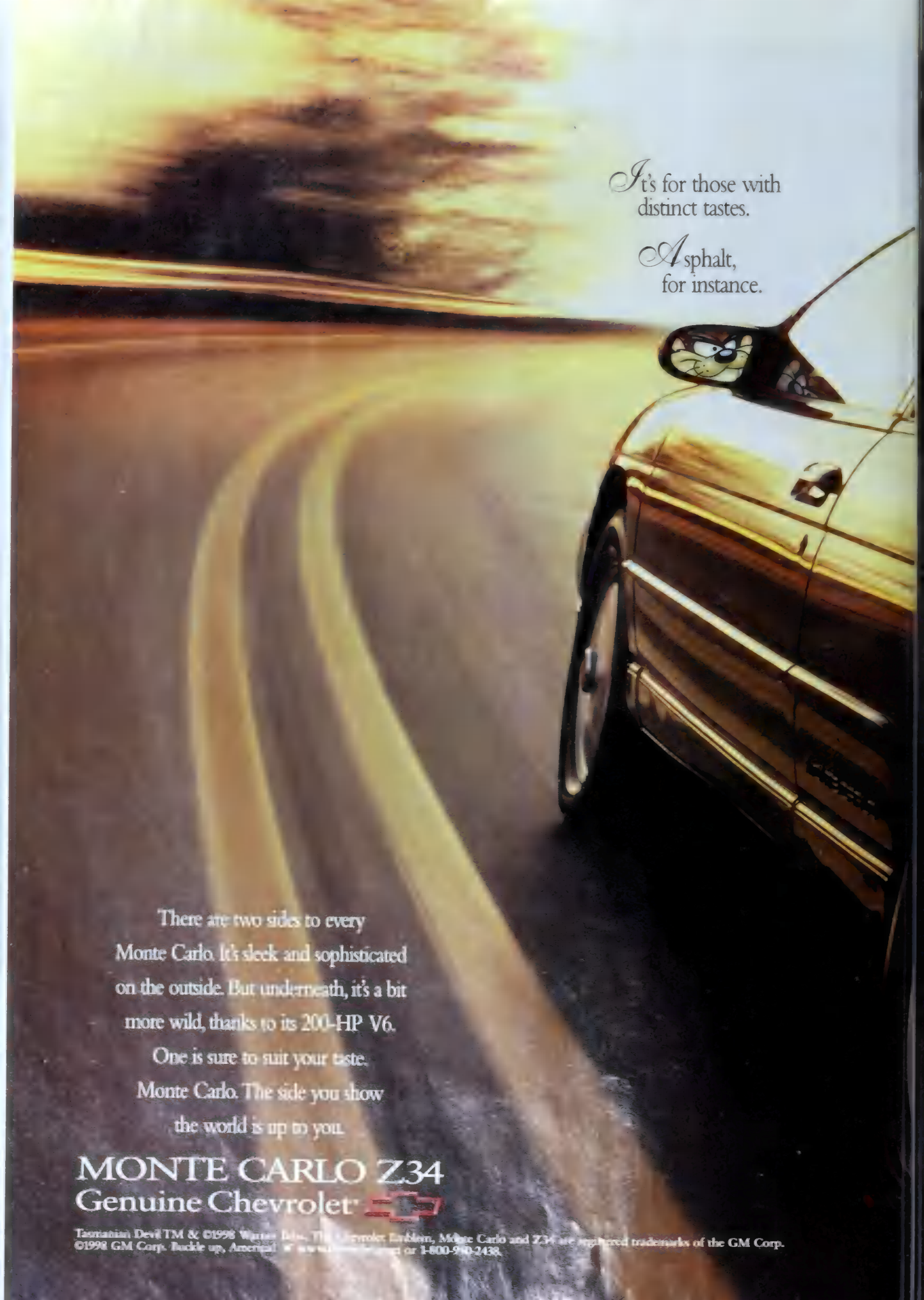
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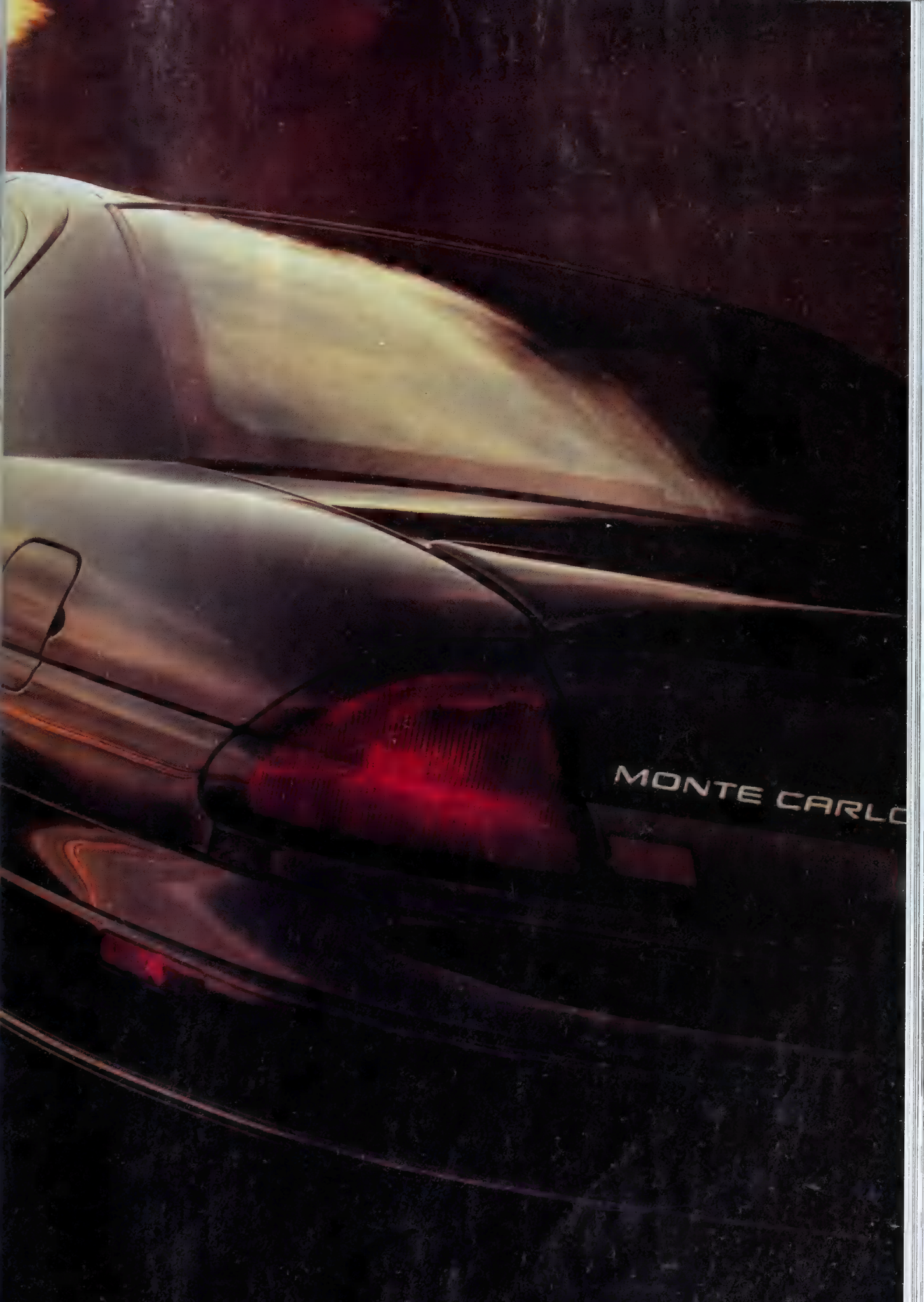
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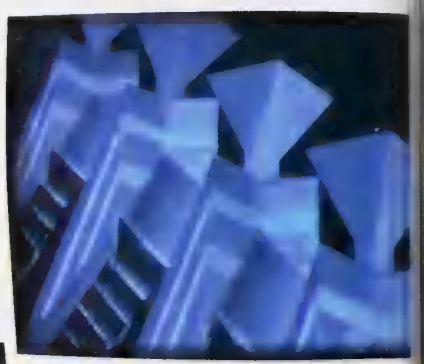

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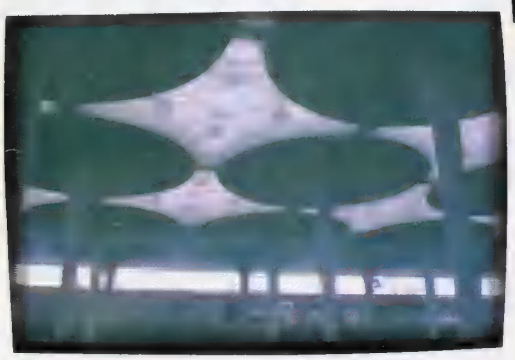

MONTE CARLO

# REELING IN WRIGHT

*Filmmaker Ken Burns trains his camera on the tumultuous life of Frank Lloyd Wrig*








By Wayne Curtis

**"I can't imagine** wanting to live in a Frank Lloyd Wright house," says filmmaker Ken Burns. "He comes with a lot of stuff. He moves in with all his baggage and he sets up house and he *works* on you. When you're in the presence of a Wright building, he's there. It's like he's whispering in your ear, talking to you. It's powerful stuff."

If the ghost of Frank Lloyd Wright seems a bit restless these days, it's no wonder. Wright's uncommonly long and fruitful life was by turns unruly and heroic, and posterity has been working overtime to sort it all out and assign him a place in the pantheon of American greats. So it seems fitting that Burns—noted chronicler of such unruly and heroic topics as baseball and the Civil War—is the latest historian to try and make sense of Wright. Burns's two-and-a-half-hour film, which had five sold-out showings at the last Sundance Film Festival, will premiere nationwide on PBS November 10 and 11.

Wright fans who tune in hoping for a sort of video coffee table book of lavish low-angle shots of every Wright landmark may be disappointed. "Not everything is there," says Burns. "If people are looking for a checklist or encyclopedia, they won't find it. It's because we wanted to tell a story."

And what a story it is! Wright's meteoric rise to fame at the turn of the century was followed by an equally drama fall from grace. Years later, at an age when most peop thoughts turn to retirement, Wright reemerged as a lead modernist architect, designing Fallingwater and jump-start his career anew at age 68.

The film also explores what might be called, simply, T Contradiction: that unresolved conflict between Wright's p fessional genius and his tumultuous relations with th around him. "We talked and fretted all the time if this ov weening ego and personality disorder Wright had was in f necessary for the art, or whether they're just coincident Burns says. "If he hadn't been Frank Lloyd Wright, he'd b schmuck, an insufferable pain in the butt."

Burns first thought about Wright as a subject for a f in the early 1980s, after seeing a ninety-minute document on the architect that focused on the great buildings, a which only briefly alluded to the firestorms in his life. Bu mulled over the notion for more than a decade, and by 19 had lined up support for the project (General Motors is underwriter) and launched into the feature-length biogra with his longtime collaborator, Lynn Novick, who codirec the film.

*Frank Lloyd Wright in his later years (top left) and some of his work, clockwise from top center: Skylight of Solomon R. Guggenheim Museum, completed October 1959, six months after Wright's death; drawing detail Beth Sholom Synagogue, 1959; Fallingwater, residence in Mill Run, Pennsylvania, 1936; Johnson Administration Building, Racine, Wisconsin, 1939; Imperial Hotel, Tokyo, 1915–22, one of the few buildings to survive the 1923 earthquake, demolished 19*

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*The film captures that sort of bristling tension that arises when watching a genius who appears content teetering on the cusp of ruin*

*Frank Lloyd Wright* weaves together archival footage (including excerpts from an interview by a cigarette smoke-enshrouded Mike Wallace), gorgeous interior shots of some of Wright's exalted buildings (including the Johnson Administration Building and the Solomon R. Guggenheim Museum), and reminiscences of Wright's descendants and former apprentices. In trademark Burns fashion, a string of other luminaries appear frequently to comment on Wright, among them the late Brendan Gill, Vincent Scully, Robert A.M. Stern, Paul Goldberger, William Cronon, and, most memorably, Philip Johnson ("I hated him, of course," Johnson begins).

Burns's instinct that a rich story would be found simply by following the parallel tracks of Wright's personal and professional life proved sound, and the film captures that sort of bristling tension that arises when watching a genius who appears content teetering on the cusp of ruin. "For thousands of years the Greeks have been telling us that heroes are not perfect people, but are in fact extremely flawed people," Burns says. "What heroism is all about is the negotiation of strengths and weaknesses."

Burns suggests that if Wright were still alive today, he probably wouldn't have made the film at all: "His belligerent control would overwhelm everything." Yet if he could sit him down for an interview, Burns would have a few pointed questions: "I'd want to know whether it was important to have this roller coaster of a personal life, whether it was necessary to abandon his children, whether it was necessary to be such an embarrassing self-promoter and manipulator."

If you can possibly imagine the opposite of a Frank Lloyd Wright house, well, that's where Burns lives. He has resided for the past twenty years in Walpole, New Hampshire, in a trim 1820 Cape under spreading maples—the sort of simple house Wright once derided as "walls with holes in them." Burns moved here to "get away from the distractions that bedevil most filmmakers," and he works in a barnlike outbuilding overlooking a tidy meadow. His editing studio is two miles from home, in an 1837 Greek Revival house a block off a postcard-perfect green.

Although Burns puts his personal trust in objects with a patina of age (he collects antique hutches and quilts), he emerged from the filming in awe of the absolute clarity of Wright's genius. "In a Wright place you see conscious intentionality involved in every gesture. It's illuminating and transforming. That was Wright's intention—that architecture would actually wake people."

Burns calls his filmmaking a "process of discovery." Rather than pre-interview subjects and scout locations in advance, Burns virtually parachutes into a location with cameras rolling, allowing the viewer to share his own freshness of perspective. One of the first buildings Burns photographed was Unity Temple, a 1908 Wright masterwork in Oak Park, nois. "That's where I began to work on a sentence that m its way into the introduction of the film," says Burns, "that true appreciation of Wright comes from the coexistenc intimacy in monumental spaces, and monumentality in i mate spaces."

Whether creating monumental or intimate spa Burns says, Wright had a remarkable ability to borrow liber from nature in his design, then transform his gleanings i something even higher than nature itself. "Wright's ston more of a stone than a stone is, and his wood is more wood than wood is. The luminosity that Wright unlock something we're all looking for, which is essentially the tr formation of the ordinary and the visible into something t suggests a much more powerful invisible world."

Burns grows animated about other aspects of Wrig genius that emerged during the filming: how Wright ant pated the modern world "in a Freudian sense" by design buildings that are private and look inward—rather than ward to the street or the community. And how his build are "perfect mirrors" of his time, yet inexplicably remain ti less examples of art. And how Wright alone among archit plainly did not design with posterity in mind—despite profusion of coffee table books on him today—"because t kind of calculation is actually a conservative governor on engine of creativity."

One disappointment Burns experienced in his tra was seeing the state of Wright's legacy. "I was distresse nearly every venue by the decay," he says, noting t Wright's former home base of Taliesin in Spring Green, W consin, is especially in need of attention. Burns's past fi have provoked attendance spikes at other locales he has tured—like Civil War battlefields and Monticello—and hopeful that some renewed attention will help reverse decline and give a boost to preservation efforts. "You re need to have these buildings around to inspire generat after generation."

If Wright's great works are gone, Burns suggests, the would be inestimable. "It's impossible to go into a Wri building with any reasonable degree of humanness and no stirred—you can hate it, you can love it, but you know yo in the presence of something that you do not see very oft which is startling genius," Burns says. "Wright's is a great c tribution to the human drama. This man has written a m chapter in it."

And that from a man who could never live in a Wri house. ■

Frank Lloyd Wright, *a General Motors Mark of Excellence Presentation, airs November 10 and 11 at 9 P.M. EST on PB*

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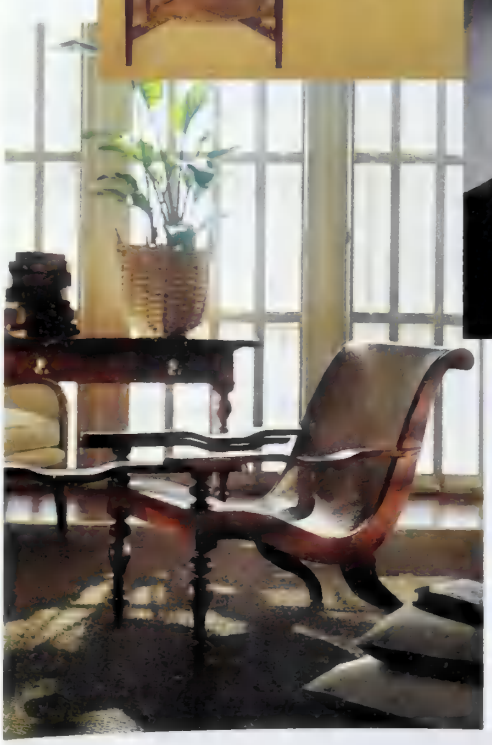


# DIRECTOR'S CHAIR

*John Black is the face behind the forms at Baker Furniture, where he brings out the best in every desig he works with and creates a few classics himself*

By Christine Pittel







**When Los Angeles designer** Barbara Barry first presented ideas for a collection to John Black, the vice presider design and development at Baker Furniture, she came in 65 sketches. "John said, 'Great, but where is that chair I on your bulletin board?' " she recalls. "I had made the mis of trying to design for Baker," says Barry, "but John insiste wanted me to design for *myself*, which freed me to do wl do best." That oval-backed chair became her signature p and a best-seller for the 107-year-old furniture company b in Grand Rapids, Michigan.

San Francisco designer Michael Vanderbyl and B will fax a sketch back and forth until they can no longer tinguish one's input from the other's. "John is an artist also knows the practicalities of production," says Vande "He's diversifying the Baker aesthetic and making a big in ment in contemporary design."

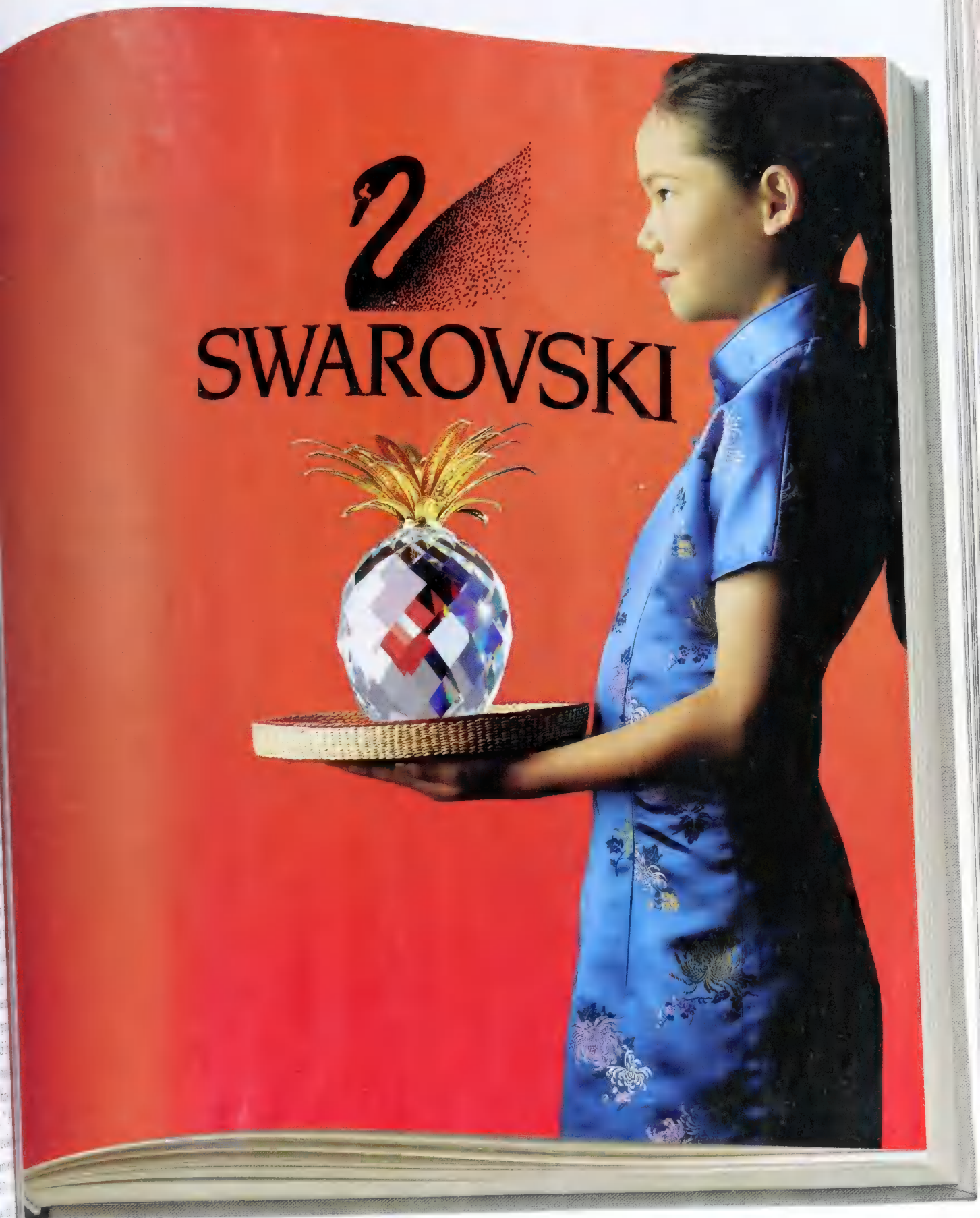
That investment has paid off—both the Barry and derbyl collections are expanding. Quick to give credit t colleagues and craftsmen, the self-effacing Black—who designed scores of pieces in the Baker showrooms—dese recognition himself. Born in a small North Carolina where everybody was in the furniture business, Black gr ated from the Kendall School of Design in Grand Rapids. than seven years ago, he joined Baker and introduced a rel informality to the line. It was a hit and Black was na design director in 1994. "His role is to edit, inno and defend," says president Christian Plas who brought Barry and Vanderbyl to Baker.

Black's scope is panoramic. Looking for s thing different in the traditional mahogany furniture th Baker's mainstay, he focused on the West Indies and straight to the source, scouring old plantations for col pieces. Guided by Sir Humphrey Wakefield—who spearh the Stately Homes Collection—Black has also pro through basements and attics across Great Britain and Ire "People let us pick through their heirlooms," he explains. found our Gothic bookcase at Broughton Castle, the first I I had ever visited with an honest-to-goodness moat." A later he might be in Charleston, South Carolina, checkin a Sheraton sideboard. "I go after good forms, no matte period," explains Black, who returns home to a 1950s m house where 18th-century-style consoles coexist with E chairs. Recently this stealth modernist convinced the pany to revive Danish architect Finn Juhl's 1951 collec As Black believes, "Good design has no expiration dat



*John Black (above) and a few favorites, from top: the 1949 Chieftain chair, sketched by Finn Juhl; plantation chair; a Russian-inspired oval commode. Left: Wrapped-bamboo table Black designed himself for McGuire.*

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# HOTEL HULLABALOO

*Fluffy towels, a divine mattress, and impeccable service used to be enough. Now guests demand drop-dead style when checking in for the night*

By Vance Muse



***Suite dreams by Christian Liaigre at the Mercer, downtown Manhattan's latest boutique hotel.***

**"The Grand Hotel . . ."** intones one of the fascinating characters in the 1932 MGM classic of the same name. "People coming, going. But nothing ever happens. . . ." In fact, absolutely everything happened at the Grand Hotel, in a glittering Art Deco lobby, on see-and-be-seen balconies, and in lavish suites. That picture of glamour seems uncannily current today, with a growing number of hotels vying with the trendiest restaurants, clubs, and bars as dramatic settings for business and social intrigue. Indeed, in certain circles, "Where are you staying?" is being asked with some urgency; the answer, according to hotelier Jennifer Rubell, is "a marker—one of the things that reveals as much about you as the shirt you're wearing or the book you're reading or the line of work you're in." Rubell and other adventurous professionals are redefining the industry, offering the worldly traveler much more than mere luxury.

The emphasis is on design, so much so that premium real materials for some hot spots—such as the clutch of proper owned by Ian Schrager, including New York's Royalton, Mondrian in Los Angeles, and Miami's Delano—are virtu wordless, consisting simply of a series of sumptuous pl tographs. Schrager, who is renovating seven new properties this country, including the St. Moritz on New York's Cent Park South, envisions his to be a Gap-like empire, as stylish it is sprawling. Star designers have played major roles in t expansion. For Schrager, it began in 1984 with Andrée P man, whose Morgans on New York's Madison Avenue is b on the chic traveler's map, after a thorough touch-up and t new additions: a grottolike bar by Calvin Tsao and a rest rant, Asia de Cuba, with a glowing Casablanca look Philippe Starck, who has emerged as Schrager's court desig

Nearly a decade after its first transformation by Star Schrager's Paramount, a block off Times Square, couldn't




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"Sleep with Angels" is among the inspirational messages stamped on the bed linens at the Doral Inn, reinvented by David Rockwell. In every earth-toned room: a window box planted with herbs, and a watering can.

look jazzier, with fresh fabrics and furniture, some from the designer's studio, others gathered from around the globe, including a scattering of zigzag-patterned stools from Africa. A colorful funhouse, the Paramount bears little resemblance to the designer's more subdued Delano and Mondrian. Among the beguiling tableaux: at the Mondrian, an altarlike cruciform table and a rooftop cafe shaded by camellias in gigantic pots; at the Delano, deck chairs set on a carpet of water. If there is a hallmark of the Schrager-Starck collaboration, hotel-as-spectacle is it.

André Balazs does things differently, which is to say discreetly. Following his 1990 reopening of the legendary Chateau Marmont in Hollywood, Balazs, like lightning, has struck twice, this time in New York. The Mercer, which has opened with a respectful hush and hides in plain sight on a busy street in SoHo, gives new meaning to the idea of "home away from home," complete with cozy fireplaces and well-stocked bookcases, a *simpatico* staff, and a restaurant that feels like a rambling kitchen. Balazs's hotels perform double duty, providing the comforts and familiarity of home while also conveying something more exciting, "the experience of a very specific place," in his words—be it a hip enclave of Hollywood, New York's art-film-fashion vortex, or even the breezy shores of Shelter Island (where Sunset Beach, an easygoing inn, is becoming a sought-after alternative to a weekend in the Hamptons).

For the Mercer, the Paris-based Christian Liaigre has fashioned public and private spaces that seem more crafted than designed. Natural materials (imported woods and stone, raw fabrics and soft leathers) and a palette that rarely strays from burgundy to gray to black complement his signature "soft-edged" minimalism. Virtually every piece of furniture in the Mercer—such as the low oval tables in guest rooms, ideal work surfaces—is remarkable, and yet, upstairs and down, the arrangements are thoughtful and practical, with not a single table or chair calling undue attention to itself.

Its razzle-dazzle opposite is the nearby SoHo Grand Hotel, which some have mistaken for a renovated factory. the new building is that faithful to t neighborhood's 19th-century industri past, as is the interior by William Sofi of Studio Sofield. Sofield's cast iron-an glass staircase, lit from below, is cin matically grand, as is the expansi lobby; guest rooms, muted and spa provide quiet, beige-toned counterb ance to the theatrical public spac More of the same lofty flavor is on t way, with the TriBeCa Grand going a few blocks to the south. In downto Manhattan, today's hotel designers, n to mention developers, have found essential quality to market: a power sense of place.

Jennifer Rubell has done so south Florida, with family properties s calls "individualistic—and unmistakal Miami." At 28, she brings a surprisi number of years to her job. "I kind grew up in the business," says Jennif who with her brother and partner, Jas apprenticed as teenagers under their mous uncle, Steve Rubell (I Schrager's late business partner). F their second property, Miami's 1939 A bion, the Rubells hired Ecuadorian chitect Carlos Zapata; guests in th white-towered Art Deco landmark en a head-turning open-air lobby. Ascen ing to the mezzanine level they find sundeck covered in clean white sar Other Rubell hotels include the Gree view, also in Miami, and, opening ne spring, Beach House in Bal Harbo with furnishings by Ralph Lauren.

At a time when even small establishments, such as New York's stu ning new Bentley Hotel and Ne Orleans's cozy International House, fe ture designer lobbies and furnishings, less an institution than the Harva Graduate School of Design has devot study to the look of hotels. "They are t ocean liners of today," says archite David Beer, a panelist at a recent Ha vard seminar on the subject whose fir Brennan Beer Gorman Architects, ha dled the renovation of New York's augu St. Regis Hotel. "Ocean liners h the best-looking rooms in the world he says. "People wanted to redefi themselves against those romantic bac drops."

*(Continued on page 9*

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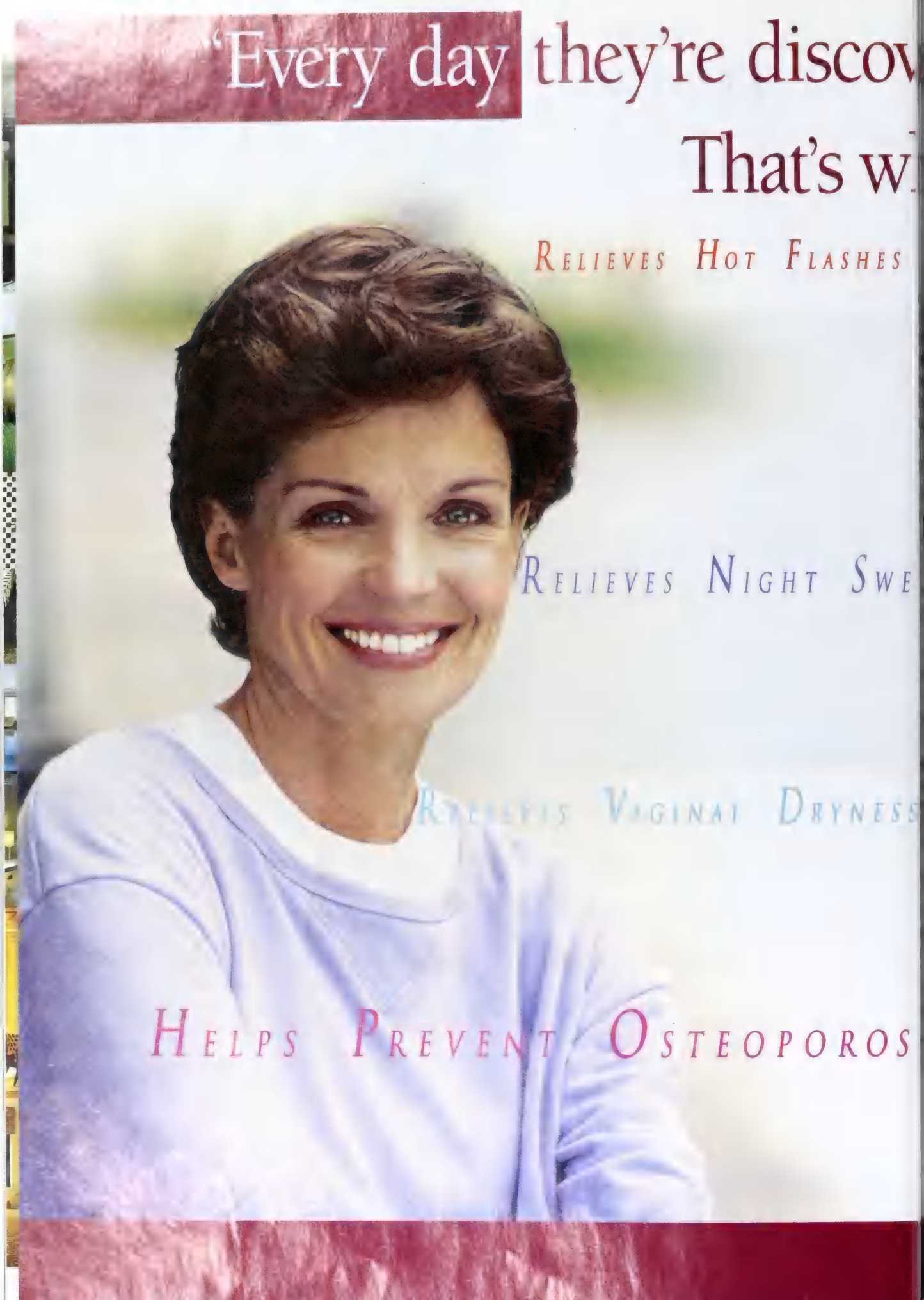


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**PREMARIN® Brand of conjugated estrogens tablets, USP**
This Summary describes when and how to use estrogens and the risks of estrogen treatment.

**ESTROGEN DRUGS**
Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable in view of their benefits. If you decide to start taking estrogens, check with your doctor to make sure you are using the lowest possible effective dose. The length of treatment with estrogens will depend upon the reason for use. This should also be discussed with your doctor.

**USES OF ESTROGEN**
*To reduce menopausal symptoms.* Estrogens are hormones produced by the ovaries. The decrease in the amount of estrogen that occurs in all women, usually between ages 45 and 55, causes the menopause. Sometimes the ovaries are removed by an operation, causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest or sudden intense episodes of heat and sweating ("hot flashes"). The use of drugs containing estrogens can help the body adjust to lower estrogen levels.

Most women have none or only mild menopausal symptoms and do not need estrogens. Other women may need estrogens for a few months while their bodies adjust to lower estrogen levels. The majority of women do not need estrogen replacement for longer than six months for these symptoms.

*To prevent brittle bones.* After age 40, and especially after menopause, some women develop osteoporosis. This is a thinning of the bones that makes them weaker and more likely to break, often leading to fractures of vertebrae, hip, and wrist bones. Taking estrogens after the menopause slows down bone loss and may prevent bones from breaking. Eating foods that are high in calcium (such as milk products) or taking calcium supplements (1,000 to 1,500 milligrams per day) and certain types of exercise may also help prevent osteoporosis.

Since estrogen use is associated with some risk, its use in the prevention of osteoporosis should be confined to women who appear to be susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white race, thinness, and cigarette smoking.

Women who had their menopause by the surgical removal of their ovaries at a relatively young age are good candidates for estrogen replacement therapy to prevent osteoporosis.

*To treat certain types of abnormal uterine bleeding due to hormonal imbalance.*

*To treat atrophic vaginitis* (itching, burning, dryness in or around the vagina).

*To treat certain cancers.*

**WHEN ESTROGENS SHOULD NOT BE USED**
Estrogens should not be used:

*During pregnancy.* Although the possibility is fairly small, there is a greater risk of having a child born with a birth defect if you take estrogens during pregnancy. A male child may have an increased risk of developing abnormalities of the urinary system and sex organs. A female child may have an increased risk of developing cancer of the vagina or cervix in her teens or twenties. Estrogen is not effective in preventing miscarriage (abortion).

*If you are breast feeding.* Many drugs are excreted in human milk and can be passed on to your baby. Therefore, estrogen therapy should be used only when your doctor decides it is clearly necessary.

*If you have had any heart or circulation problems.* Estrogen therapy should be used only after consultation with your physician and only in recommended doses. Patients with a tendency for abnormal blood clotting should avoid estrogen use. This includes patients who currently have clots in the leg (thrombophlebitis), or any other part of the body (thromboembolic disorder). (See below.)

*If you have had undiagnosed vaginal bleeding.* If you have ever had abnormal bleeding from the vagina estrogens should not be used unless you have talked to your physician about this problem.

*If you have had cancer.* Since estrogens increase the risk of certain cancers, you should not take estrogens if you have ever had cancer of the breast or uterus. In certain situations, your doctor may choose to use estrogen in the treatment of breast cancer.

*When they are ineffective.* Sometimes women experience nervous symptoms or depression during menopause. There is no evidence that estrogens are effective for such symptoms. You may have heard that taking estrogens for long periods (years) after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence that this is so and such long-term treatment may carry serious risks.

**DANGERS OF ESTROGENS**
*Cancer of the uterus.* The risk of cancer of the uterus increases the longer estrogens are used and when larger doses are taken. One study showed that when estrogens are discontinued, this increased risk of cancer seems to fall off quickly. In another study, the persistence of risk was demonstrated for 10 years after stopping estrogen treatment. Because of this risk, *it is important to take the lowest effective dose of estrogen and to take it only as long as you need it.* There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

If you have had your uterus removed (total hysterectomy), there is no danger of developing cancer of the uterus. If you have your uterus, please refer to the section titled "**OTHER INFORMATION.**"

*Cancer of the breast.* The majority of studies have shown no association with the usual doses used for estrogen replacement therapy and breast cancer. Some studies have suggested a possible increased incidence of breast cancer in those women taking estrogens for prolonged periods of time and especially if higher doses are used.

Regular breast examinations by a health professional and self-examination are recommended for women receiving estrogen therapy, as they are for all women.

*Gallbladder disease.* Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than those who do not use estrogens.

*Inflammation of the pancreas.* Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

*Abnormal blood clotting.* Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, heart attack or pulmonary embolus, any of which may be fatal.

*Heart disease.* Large doses of estrogen in men have been shown to increase the risk of certain heart diseases. This may not necessarily be true in women. In order to avoid the theoretical risk of high dose, the dose of estrogen you take should not exceed the dose recommended by your doctor.

*Excess calcium in the blood.* Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

**SIDE EFFECTS**
In addition to the risks listed above, the following side effects have been reported with estrogen use:
- Nausea, vomiting; pain, cramps, swelling, or tenderness in the abdomen.
- Yellowing of the skin and/or whites of the eyes.
- Breast tenderness or enlargement.
- Enlargement of benign tumors of the uterus.
- Breakthrough bleeding or spotting.
- Change in amount of cervical secretion.
- Vaginal yeast infections.
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease.
- A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes.
- Worsening of porphyria.
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses).
- Mental depression.
- Involuntary muscle spasms.
- Hair loss or abnormal hairiness.
- Increase or decrease in weight.
- Changes in sex drive.
- Possible changes in blood sugar.

**REDUCING RISK OF ESTROGEN USE**
If you decide to take estrogens, you can reduce your risks by carefully monitoring your treatment.

*See your doctor regularly.* While you are taking estrogens, it is important that you visit your doctor at least once a year for a physical examination. Special attention should be given to blood pressure, breasts, abdomen, and pelvic organs. A Pap smear should be taken and tested at this visit. If members of your family have had breast cancer or if you have ever had breast nodules or an abnormal mammogram (breast x-ray), you may need to have more frequent breast examinations. Also be sure to let your doctor know if you have ever had liver or kidney disease, as this may affect the decision to use estrogen.

*Reevaluate your need for estrogens.* You and your doctor should reevaluate your need for estrogens at least every six months.

*Be alert for signs of trouble.* Report these or any other unusual side effects to your doctor immediately:
- Abnormal bleeding from the vagina.
- Pains in the calves or chest, a sudden shortness of breath or coughing blood (indicating possible clots in the legs, heart, or lungs).
- Severe headache, dizziness, faintness, or changes in vision, indicating possible clots in the brain or eye.
- Breast lumps.
- Yellowing of the skin and/or whites of the eyes.
- Pain, swelling, or tenderness in the abdomen.

**OTHER INFORMATION**
Some physicians may choose to prescribe another hormonal drug to be used in association with estrogen treatment for women with a uterus. These drugs, progestins, have been reported to lower the frequency of occurrence of a possible precancerous condition of the uterine lining. Whether this will provide protection from uterine cancer has not been clearly established. There are possible additional risks that may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats and sugars. The choice of progestin and its dosage may be important in minimizing these effects.

Your doctor has prescribed this drug for you and you alone. Do not give the drug to anyone else.

If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

Keep this and all drugs out of the reach of children. In case of overdose, call your doctor, hospital, or poison control center immediately.

This Summary provides the most important information about estrogens. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling.

This Brief Summary for Direct-to-Consumer Advertising is based on the most current Premarin Tablets Direction Circular, CI 5084-1, Revised May 4, 1998.

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## Travel

*Continued from page 92*

Holding court at a Royalton Hotel banquette akin to taking one's seat at the captain's table on that floating Art Deco palace, the *Normandie?* "Exactly," says Beer, who on a more serious note credits hotels with revitalizing downtown neighborhoods. "Without a lively hotel in the mix," says Beer, "the center city has diminished energy, less safety, fewer people on the streets."

All things considered, hotels promise the same fundamental thing to travelers that they always have: pleasant dreams. "All I expect of a guest room or a lobby is to feel rejuvenated when I leave," says architect David Rockwell of The Rockwell Group, who is redesigning Starwood's W New York (formerly the Doral Inn) with a New Age twist. Rockwell's scheme revolves around the four elements, executed in an array of natural materials—stone, wood, fabric, even gingko leaf paper.

Hotels, however, are more than buildings full of rooms, according to Peter Schweitzer, whose Planet Hotels and Design Hotels International handles bookings for a host of boutique properties, including San Francisco's Tr one of the first to venture into popping design. "Think of them as h ings full of people," he says.

Clearly these are heady time the people in the business. Jen Rubell, for one, gets positively meta ical when pondering her relation with guests: "After sharing time in t special places we've created I'm intri with how to end that transaction of and space." For Rubell, the usual ch out routine just doesn't do it. "I th need more closure than that." ■

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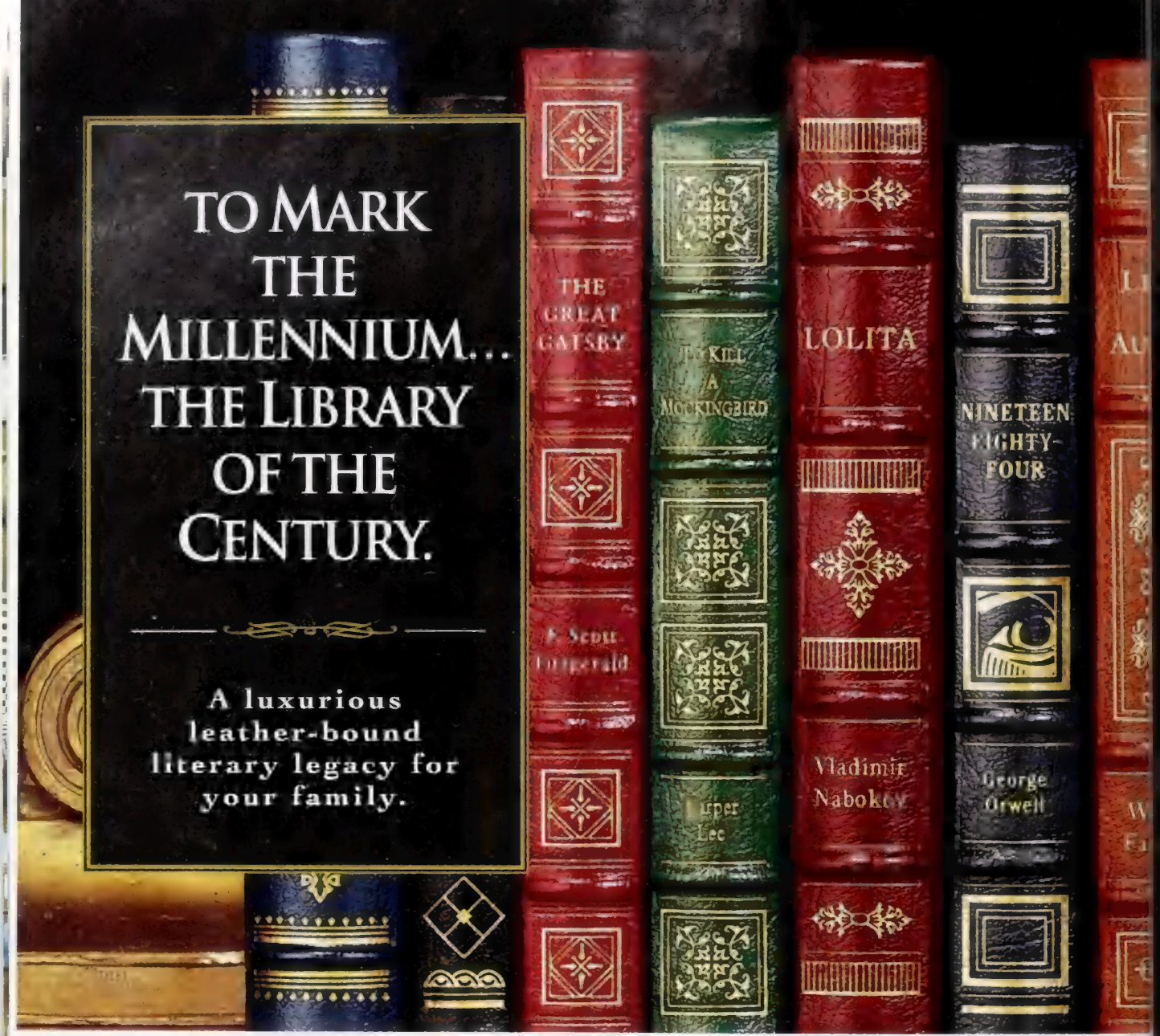
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# WHISTLE WHILE YOU WASH

*Organized and beautifully practical, this light-filled laundry room with a view elevates an inescapable household chore*

By Margaret Kennedy



**In the shadows of the elegant bedrooms** at the 1998 Atlanta Symphony Associates Decorators' Show House stood a humble laundry room. One look told me I'd chanced upon the Cinderella at this designer ball. Such a radiant space could transform drudgery into pleasure.

"My husband and I were renovating when the symphony committee asked to use our home," says Deborah Pitts. Only the second owners of the 1935 Classical Revival house, the Pittses aimed to preserve its original details while making it work for a family with three young children.

The tiny Palladian-windowed room on the second floor at the top of the stairs originally served for ironing. A door separated it from a linen closet. Both Pittses and designer Jackie Naylor saw the wisdom of relocating the dreary basement laundry room here. Envisioning utility amid grace, Naylor proposed opening the 7-by-15-foot area by removing the door and, in its place, constructing an arch that would echo the window.

Every choice conspired to maximize function without ceding beauty. Removing the worn linoleum revealed oak planks, which were sanded and simply finished with tung oil. "After 20,000 showhouse visitors, the floor only needed buffing," reports Pitts. A sleek Asko stacking washer and dryer stands next to a custom-made porcelain sink. These fixtures rest on the curbs of a trough with a drain, devised to catch any overflow. Extending to the window wall, the white-tiled trough has a hanging bar above to hold hand-washing as it drips dry. Stainless-steel counters are bleach-proof and provide a pristine surface for folding. Muslin-lined baskets (one for each child; parents share) organize folded laundry to carry to bedroom drawers. Linen closet cabinets are mellowed by a painted crackle finish and rippled glass panes (salvaged from the original windows of the house). Tilt-out bins for sorting laundry were fitted into former drawer openings.





Atmosphere arrived with the low-maintenance faux-stone wall tiles from Ann Sacks. Made of a lightweight concretelike material, each piece is handcrafted to produce the illusion of hefty rock, but is thin enough to install onto drywall. A fanciful wrought-iron lantern supplements under-cabinet halogen lighting. When the dreaded pressing must be faced, it helps that the view from the ironing board commands the most splendid sweep of the garden. "I've had some of my best planting ideas while ironing," says Pitts. ■

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# MECCA OF MODERNISM

*Fifty years ago, five architects moved to Connecticut to build "machines for living in." Other pioneers followed, and soon New Canaan was the site of many of the nation's finest modern houses*

By Suzanne Charle

**Driving down one of the winding roads** of New Canaan, Connecticut, Richard Bergmann pulls alongside a high stone wall and nods to a field that falls away to the west. There on the edge of a promontory sits one of the country's most famous modern structures: Philip Johnson's Glass House. Next door is the abandoned hulk of the Stackpole house, one of the first residences designed by Eliot Noyes, who worked with Johnson at the Museum of Modern Art as director of design.

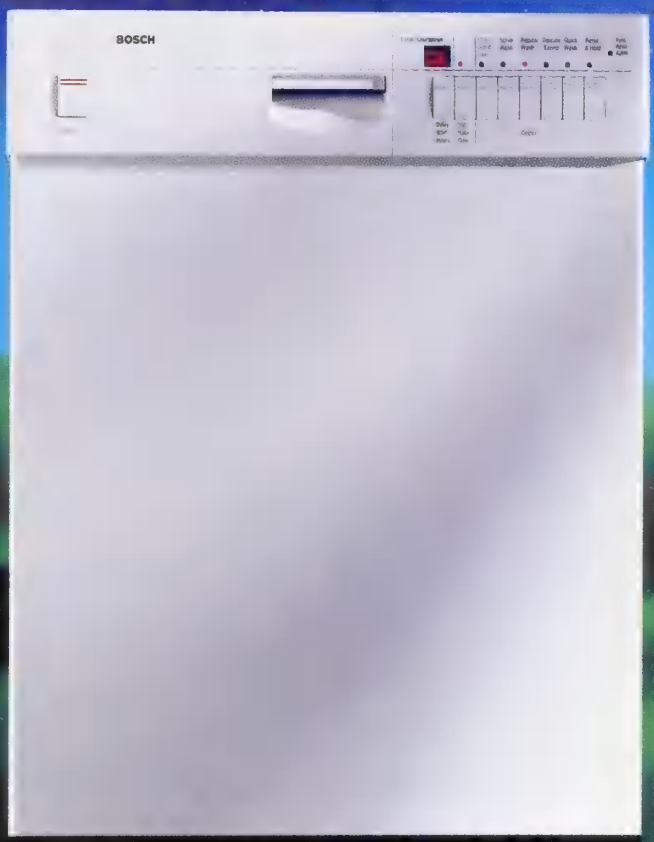
"It's sad to see," sighs Bergmann, who worked in Noyes's design office in the late sixties. Indignantly he explains th contractor bought the structure with plans to bulldoze i make way for a multimillion-dollar monstrosity. "Starter C tles!" he snorts. "McMansions! Modest modern houses are not big or showy enough for contemporary living."

We are on an architectural treasure hunt, searching houses built in the forties, fifties, and sixties by the Harv Five—a group of architects who met and studied at the H vard Graduate School of Design and went on to build

*Making history, clockwise from top left: Hugh Smallen's Parsons house, 1964; Smallen's own house, 1957; John M. Johansen hou 1950 (demolished); Philip Johnson's Glass House, 1949; Eliot Noyes's second house, 1954; Hodgson house, Johnson/Gores, 19*



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*The modern movement encouraged innovation. Realizing servants were a thing of the past, Eliot Noyes designed the Bremer house in 1952 (above left) with a kitchen pass-through. His teacher, Marcel Breuer, built his (above right) with a cantilevered po*

some of the nation's most respected modern landmarks. Over several days, Bergmann, his wife, Sandra—an indefatigable connoisseur of modern architecture—and John Black Lee, another Noyes protégé, lead me to these architectural gems, introducing owners, both original and new, who share a passion for what Lee calls "these little boxes."

Here, interspersed with Colonials dating back to the mid-18th century and overblown, colonnaded spec-built behemoths of the 1990s, are designs by Noyes, Johnson, Marcel Breuer, John M. Johansen, and Landis Gores. Starting in the late 1940s, these architects, some just home from service in World War II, started rebuilding their lives by building houses for themselves and their families, transforming a New England village of 8,000 into a Mecca of modernism. Successive waves of architects followed these pioneers, to work and sometimes to live: Victor Christ-Janer, Ulrich Franzen, Hugh Smallen, Edward Durrell Stone, Alan Goldberg, Frank Lloyd Wright, and a host of others.

The houses of glass, wood, brick, cement, steel, and stone, with their huge windows and open floor plans, were built, as Lee explains, to reflect a simplified approach to living. And although some have been remodeled beyond recognition, others yield propitious surprises. As we enter a house Lee built for his family in 1954—an elegant glass box that floats above a huge outcropping of rock—he is delighted to find that it has been restored to its original design after a stream of more than a dozen owners, one of whom was addicted to Mexican tiles.

My hosts explain that the Harvard Five converged on Cambridge in the late 1930s, just when the famed founder of Weimar Germany's Bauhaus, Walter Gropius, had taken over as head of the architecture department at Harvard's Graduate School of Design. There, the young men were inculcated with the precepts of the International Style, as it was named in 1932 by historian H.R. Hitchcock and Philip Johnson. Imbued with the idea that form follows function and fascinated by advanced technologies, they shared the belief that the new theories and materials could be used to forge a revolutionary architecture that would lead to a better future and a more humane world.

Noyes, the ardent functionalist, was the first to venture into what was then rural Connecticut. Eager to move his f ily out of cramped quarters in New York, he built a stark story structure in 1947 and, with IBM as a client, set up office. His enthusiasm for the town was infectious. Mo colleague Philip Johnson soon followed, as did their for teacher Marcel Breuer, who had attended the Bauhaus du the twenties and accompanied Gropius to Cambridge.

Breuer, the purist of the group, translated the cl shapes of the European Bauhaus into American reside forms, first designing a cantilevered wood frame structure later, in 1951, executing a graceful low rectangle of glass natural stone taken from local boundary walls and quar Landis Gores weighed in with a monumental ode to the e designs of Frank Lloyd Wright that was considered by con vative viewers to be the one "modern house that really lo like a house." Says Lee, "The whole town was like an atel

In addition to camaraderie, there were practical rea for selecting New Canaan. The architects had in Walter T man a sympathetic building inspector. When presented v what were then novel designs—cantilevered porches and g walls, open kitchens and bubble skylights, carports and rad heating in floors—this progressive man would sign the pl saying simply, "We can't thwart progress."

Many of the early houses were small—1,400 to 1, square feet—and constructed of simple, inexpensive mater Lee built his first using the top of a Ping-Pong table as kitchen wall. "We wanted to build houses that were of century," comments Lee. "This wasn't a question of style was a way of living. We wanted to be modern."

"We drew a lot of designs and had very few clients," John M. Johansen. "We built our own houses as show pie for our ideas." The late Landis Gores, who was Philip Jo son's first partner and who worked with him on plans for Glass House, estimated that there were 27 distinct variant the house before Johnson chose the final version.

In those early days, there was plenty of time for tall about the meaning of modernity. Johansen, who lived down the street from Johnson, recalls one weekend discuss at the Glass House that was led by the brilliant European

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*Many of the houses were small, built of inexpensive materials. "This wasn't a question of style," says John Black Lee. "It was a way of living*

architect Mies van der Rohe. The sole topic: How in architecture you turn a proper corner. But not all meetings were so serious. Reminiscing about grand evenings of the past, Lee laughs: "The traditional architects might have had more clients, but we had better parties."

Slowly, the modern houses began to find an audience. Richard and Geraldine Hodgson had come to New Canaan in hopes of finding a *Gone with the Wind*–style mansion with pillars. "Then we saw Philip Johnson's house, just across the road from the property we eventually bought," recalls Mrs. Hodgson. "It was by far the best thing we had seen, and we hired Johnson and Gores." Word of these curious boxes spread, and soon the New Canaan police were in despair at what to do about the hundreds of automobiles parked along Ponus Ridge Road, drivers and passengers rubbernecking for a look at the Glass House. To try to alleviate the problem, and perhaps to get some commissions, the architects decided to host a "Modern House Tour." The first, in 1949—seven residences—was so successful, with 1,100 paying visitors, that another followed in 1952. Despite these educational efforts, the debate over traditional versus modern raged, with complex ramifications. In fact, even the editor of House Beautiful attacked the International Style in a story entitled "The Threat to the Next America." In New Canaan, some residents suggested that the architects pack up their "ugly boxes" and take them elsewhere. In a poem to the editor of the local newspaper, "Ogden Gnash-Teeth" complained about the Harvard Five who "have graciously condescended to settle here and ruin the countryside with packing boxes/And partially-opened bureau drawers set on steel posts and stanchions/An architectural form as gracious as Sunoco service stations. . . ."

The modernists responded in kind, mocking the irate letter writer: "Allergic to glass, steel bureau drawers and cantilevers/A stuffy old stuffed-shirt with gray myopia fever. . . ." Luckily for all concerned, the architects were better at design than verse, and eventually they won a grudging acceptance in the community and considerable attention and large commissions throughout the nation. A second wave of architects (including Frank Lloyd Wright) came to build in the fifties, and a third in the sixties. By this time, the Harvard Five's interests had diversified and other forms replaced the little boxes. John Johansen interpreted the Palladian ideal in the Warner house, a neoclassical pavilion that bridges a stream. Architects like Bergmann and Gary Lindstrom who started out working for Noyes landed their own commissions and proceeded to experiment with slanted roofs, alternate forms of heating, and prefabrication.

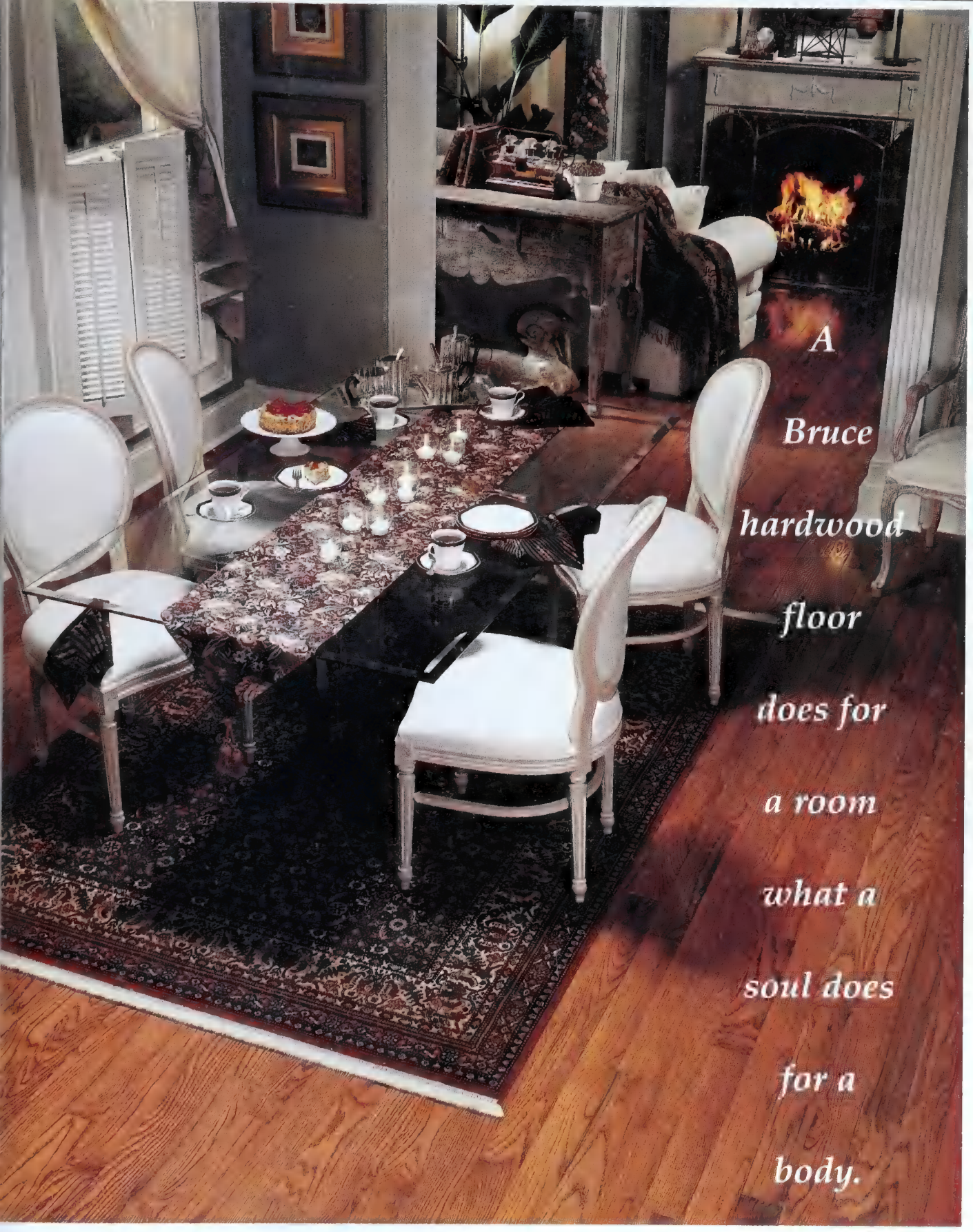
But modern architecture was on the wane. Insensitive designers took the principles but instead of building modest, elegant houses in inexpensive materials, cut corners and simply made the structures cheap. Even in the best of the designs, the aesthetic of machine-produced materials—origir meant to save money—often proved expensive because o detailing. For example, a plywood door opening flush wi ceiling meant that ceiling, floor, walls, door, and door re all had to be perfectly plumb. "Mies said 'Less is mo Bergmann points out, "but the reality was less costs m David Borglum, a contractor whose father worked on n modern houses, notes that the typical plan often had pages of detailed drawings. Each, he explains, was in its way an experiment, and consequently there were many p lems. "Those damn flat roofs," as Pam Gores, widow of La laughingly calls them, have always been a constant sour leaks. Sagging ceilings (the product of cantilevers and le eventually cause flush doors to jam. Heating bills soar, th to large areas of single-pane glass.

Structural problems, of course, can be solved. T what most threatens New Canaan's modern houses is a bo ing economy and a consumer society that has no intere "Less is more." In the late nineties, the land underneath t modest houses can be worth much more than the struct Of the four-score modern houses to have been built in N Canaan, Richard Bergmann estimates that four have b torn down in recent years and another two irredeem reworked. "Builders just come and make offers," says Nor Rowe, who owns a house designed by Hugh Smallen hopes to sell it to a sympathetic aficionado of modernism

One house assuredly will survive: Philip Johnson's es with eight structures is now owned by National Trust for toric Preservation and will be run as a museum after his de Pam Gores hopes the trust will take over her house, other she says, "it's sure to be torn down by some developer."

Most of the houses are at risk. And so the Bergma along with Lee, architectural historian Nina Bremer (the inal owner of a 1952 Noyes design), Janet Lindstrom executive director of the historical society whose late band, Gary, was part of the third wave), and a few other dents are fighting to save these "little boxes." Thro exhibits at the historical society, lectures, and a documen on the modern houses, they hope to raise the public's sciousness. At town hall, they are trying to persuade the ing board to change regulations regarding lot coverage so the low, single-story structures can be added to in a style sitive to the original designs. Wistfully, they talk of pul together another modern house tour with architects John Johansen, and Lee as star speakers. "The contractors c through here with their bulldozers like Napoleon going ac Europe," says Lee. "But it is our history," adds San Bergmann. "We have to try." ■

*The New Canaan Historical Society, 13 Oenoke Ridge, New Canaan, CT 06840, has additional information on these hou*




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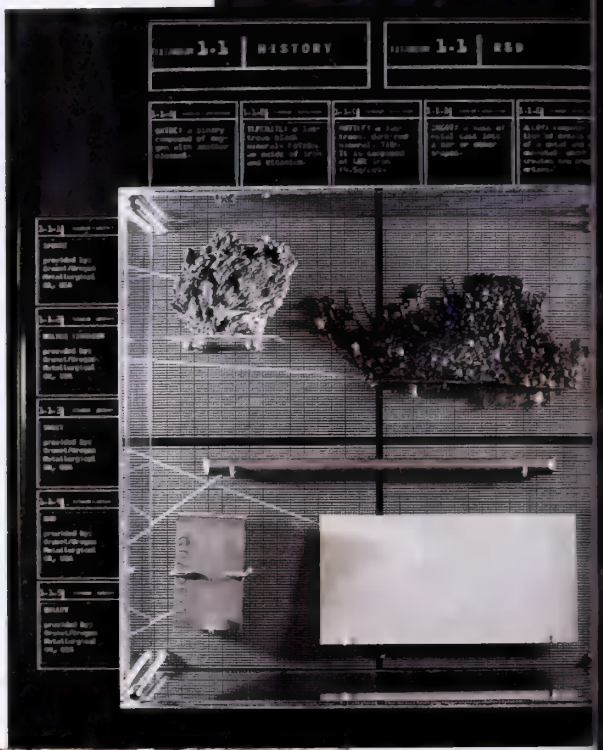
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# MATERIAL PROGRESS

*Designers can get a feel for sheets of shiny titanium, shimmering holographic fabric, and panels of recycled sorghum stems at a hands-on archive in New York*

By Dale Mackenzie Brown





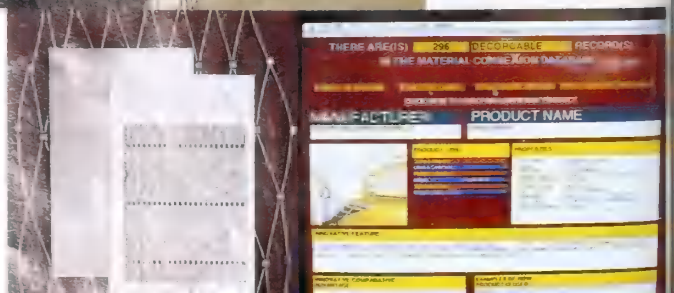

**The future is now**—at least as far as George M. Beylerian is concerned. It rests on easily accessed metal shelves in the archives he has set up in New York at Material ConneXion, sponsored by Steelcase, a producer of office furnishings. Here designers and architects can examine some of the best and newest high-tech substances, finishes, and processes obtained from manufacturers all over the world. His "petting zoo," as he is fond of calling the 3,000-piece collection, includes metallic textiles, shiny gels, and panels of recycled sorghum stems.

Beylerian, who has long served as creative director for Steelcase's Design Partnership, sees ConneXion as a catalyst for product innovation. "We invent opportunities for people to invent," he says. Not only can ConneXion's fee-paying members use the archives, which have been organized into six categories (metals; plastics and rubbers; glass and ceramics; synthetic fibers; wood and natural fibers; and stone and masonry), they can use its database and Web site (www.materialconnexion.com) and browse through its extensive on-site bookstore of design publications as well. In addition ConneXion will get the ball rolling for designers and architects interested in utilizing particular materials; as its name implies, ConneXion will introduce members to manufacturers eager to help them develop products that will open new markets. Designers who are not members can also visit Material ConneXion to attend its exhibitions and symposiums and examine materials on display.



*The world of tomorro surrounds George M. Beylerian (left) in his library of new materi Among them are the at top, used for seatir titanium (above), sho at different stages of processing in the ConneXion's gallery; wire net (below left). Members can obtain information about suc products by browsing ConneXion's Web site (below right).*

Every four to six weeks, juries consisting of ten design professionals review dozens of submissions. The items must be ingeniously high-tech or demonstrably sound from an ecological standpoint; extremely luxurious or otherwise unusual; or examples of traditional materials cleverly brought up to date. Titanium, for example, has been produced in pure form for 48 years and has achieved widespread application in the aerospace industry and medical field. But its potential for household use has yet to be investigated, just as molded plywood and plastic had served only military purposes until Ray and Charles Eames employed them in chairs after World War II. Beylerian is willing to bet that this, the world's fourth most abundant element, will be the great new material of the 21st century, with homes and furniture and a whole lot more made of it. And if he is wrong in his prediction—does it matter? Hundreds of other materials already in ConneXion's archives could easily emerge as sources of the breakthrough home products of the future. ■



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# TOP OF THE HEAP

*Of all the catalogs that crowd our mailboxes every day, Garnet Hill's is the one we love curling up with. Here's how cotton sheets, children's sandals, and silky lingerie all come together on its colorful pages*

By Hatsy Shields

**Evening shadows** creep across the platinum hay field where a shiny red pickup truck is parked. A woman rests her head on the driver's shoulder in the cab. Open to the country air, a thick mattress in the back is made up cozily as a bed. Puffy pillows in handsome shams billow above a crisp white comforter turned back on a patchwork quilt of full-headed hydrangeas and wide-open red roses. I want to crawl right in.

But instead of snuggling down between the 212-thread count percale sheets and puckered 100 percent cotton quilt, I'm invited to buy the bedding from Garnet Hill. For $4 can transform my own queen-size bed, standing unimag tively in a second-floor bedroom in suburbia. Catalog fan strikes again.

The visual stories spun by the creative team at Ga Hill, a New Hampshire–based catalog company and de house, are deliciously tempting, as annual sales of more t $70 million attest. "We sell a sensibility, a culture, a lifest says Gregory Covell, the company's creative director, who i

*Sometimes flavored with the slightly eccentric, Garnet Hill's home products are always beautifully designed and crafted. Clockwise from top left: curvaceous bulb vases by ceramist Jonathan Adler, flannel sheets with sugared fru and (right) pajama stripes, Farmington hooked rug and Designers Guild flannel bedwear, jersey knit sheets of Danish cotton, painted wood Moroccan-style tables, pastel starred sheets of brushed flannel.*


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—Helen Torok, MD
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*These floral and checked flannel bedclothes are exclusive Garnet Hill designs.*

responsible for master-minding the publication of six annual catalogs, twenty million pieces a year (for a catalog, call 800-622-6216). He also stamps every product with his approval. In tight collaboration with the director of merchandise, Diane Brush, he defines and presents the essence of Garnet Hill taste. It is easy, sophisticated, intelligent, but it has a twist, something unexpected.

A quick flip through a typical catalog's 100 or so pages reveals bed linens in natural fibers, a George Nelson bench, pharmacy lamps, hooked rugs, cheerful kids' clothing, sturdy nursing bras, satin-trimmed camisoles, Scandinavian clogs, and canvas sneakers. The appeal of this hodgepodge of high-end merchandise is, as Covell suggests, in the promise it holds for potential consumers: comfortable, busy, happy lives filled with family, jobs, and the leisure to romp at the beach, read novels in bed, or loll around doing crossword puzzles in pretty underwear.

"The product mix is unusual in the industry," says Garnet Hill's president, Jim Hamblin, whose parents bought the company in 1986. "But that's what defines us." Pegge and Grant Dowse started Garnet Hill in 1976 during the energy crisis, selling the warm and fuzzy English flannel sheets they had fallen in love with while camping in Europe. They expanded their offerings as their family grew, adding maternity clothes and babywear when their daughter was born.

The quest was for soft, natural products, a mission that fit Franconia, a pretty little town straddling the boulder-strewn Gale River in the northern White Mountains. The first catalog mailing went out to the couple's Christmas card list; models were friends, neighbors, the wives of the local dentist and school headmaster. After the company changed hands (the founders were killed in a private plane crash), it remained where it began, far removed from fashion nerve centers. Today customer service representives—some of them original employees—are convincing spokespeople for the beguiling bedding and clothing. Pointing to a child's celestial bed with its finials of stars and planets tucked among the banks of telephone-computers, Janet Partridge, a longtime employee, says, "We leave this set up just for the fun of looking at it."

Before dazzling you with French plaid percales and adorable fisherman's sandals for children, the cover must convince you not to fling the catalog in the trash—a three-second decision we all make while sorting the mail, according to Covell. The image on the cover says something delightful and compelling about the season. For late summer, a single juicy tomato sits on a weathered fence post against a blue sky dappled with fleecy clouds. Products from the catalog are never pictured. The cover spe state of mind.

Presentation on the inside is vital in whetting a customer petite and determining her ch A bed, for instance, will be ma in a combination of compleme plaids, stripes, and florals. Any the herringbone cotton blanke different colors on a nearby shelf be substituted for the rose-co comforter. Even though several and-match variations are shown in stacks, Covell knows that th semble pictured on the bed wil the best. "She'll buy what she he says, and that means the pillowcase on the top of the or the most prominently featured child's polo shirt.

Who is the wishy-washy "she" so susceptible to su tion, I began to wonder. It turns out I know her pretty According to Brush, the target customer is a college-edu woman between the ages of 35 and 55 with an income of than $100,000. She lives near a metropolitan area and works or has worked and may now be taking care of a fa She does not relate to models who are too thin, too yo lonely, sad or bored-looking, no matter how beautiful.

Enter Onega, a friendly-looking young woman m ing Garnet Hill's holiday angora turtleneck sweaters striped woolen stockings on a New York rooftop overlo the Hudson River. Her hair is pulled back with bobby she isn't wearing lipstick, she's not gorgeous but she's ha the best time with the photographer, François Decon who flew from Paris just for this shoot, the last in a t week-long photography session. She laughs, throws bac head in the wind. "We hire the best talent and give th lot of license," he says. "There has to be room for spontan

The weavers of catalog dreams believe that be offering great products they need to tickle their custo with an element of the quirky. Something makes us look at each page of the catalog. Under that elegantly pleate blue pillow (standard cases $40 a pair) hides a clutch o mail stationery. Hmm . . . On another page, what has someone paste dozens of yellowed pages of poetry on the walls of a room sporting only a mattress made up in shee green, golden, and russet pears (an enormously succe product, according to Brush)? And farther on, why does in boxers, vigorously toweling his hair behind his scaffol bed ($1,595 for double), live in a warehouse with ba cement piled in a corner? Circumstances are not fully plained. On the pages of the Garnet Hill catalog, tidbi mystery dangle in the living spaces of productive, conte people who sleep in luxuriously clothed beds and are rounded by playful children. Why resist? ■

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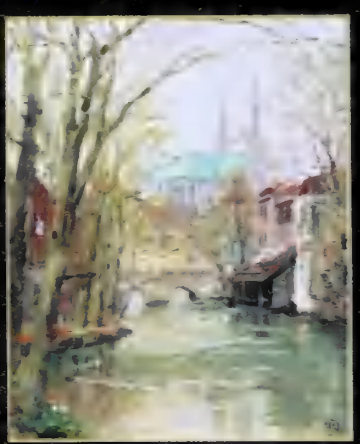
*" I desire to create paintings that bring hope and joy to others, and light is my tool for doing that...*

THOMAS KINKADE



The Wind of the Spirit

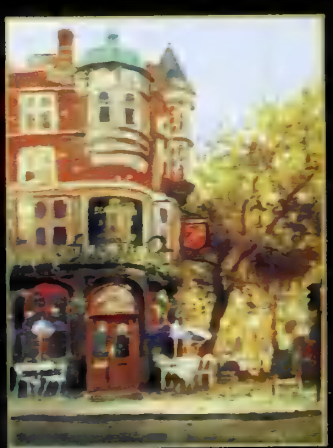
Image Size 18" x 27", 24" x 36" and 28" x 42"



Chartres

*" For me it is the twists and the turns and the curves and surprises that make the journey of life more meaningful and more fun. "*

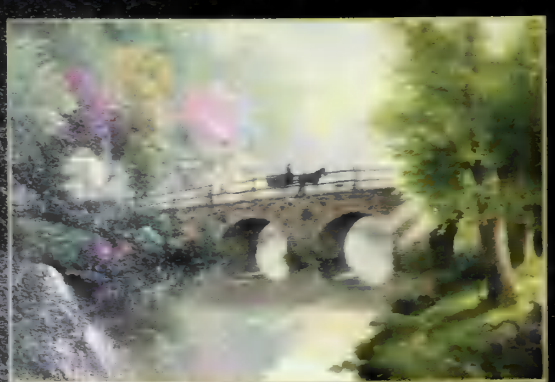
–Thomas Kinkade



Bloomsbury Café



Garden of Prayer



Hometown Bridge

*I see the light as a symbol for the joy to others, and light a symbol for the joy in my own heart...*



Lingering Dusk

Image Size 16" x 20" and 20" x 24"



Sea of Tranquility

Cover Page: "A Holiday Gathering", Thom's latest release.
Image Size 12" x 16", 18" x 24" and 25½" x 34"



Mountain Chapel

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*... Perhaps my work will in some small way communicate that joy." –Thomas Kinkade*

Thomas Kinkade, the acclaimed "Painter of Light," has received numerous national awards for his works. The National Association of Limited Edition Dealers has named him as Graphic Artist of the Year, 1995, 1996 and 1997. He is the only artist to receive two Founders Awards from the National Parks Academy for the Arts. Some of his other awards include three Lithograph of the Year awards, *Collector Editions*' Award of Excellence; he is a Charter Inductee into the Bradford International Hall of Fame for plate artists. Thomas, his wife Nanette and their four daughters live in Northern California.



The Kinkade family

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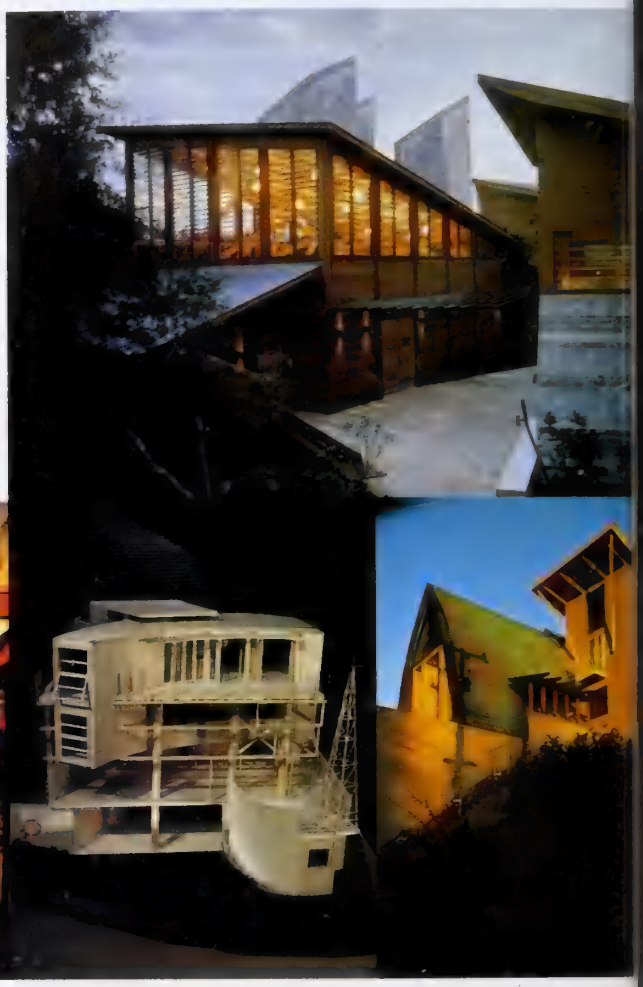
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# CONSTRUCTING COUPLES

*As more women architects work in partnership with men, a new show looks at changes in a male-dominated profession*

By Martin Filler





**Even though creating domestic shelter** has always been thought to have a deeply feminine component, architecture historically has been the profession most resistant to giving women the same opportunities and status as men. Only a century ago, Julia Morgan, future architect of Hearst Castle at San Simeon, became the first woman to study architecture at the Ecole des Beaux-Arts in Paris because no architecture school in this country would have her.

More women were slowly admitted to architectural education and practice in the U.S., but almost none reached its upper echelons until after World War II, and even then very few did. Yet we now know that many of the early masters of modern architecture—including Charles Rennie Mackintosh, Gerrit Rietveld, Ludwig Mies van der Rohe, and Le Corbusier—had highly talented women helpmates hidden somewhere in the background. And since the 1970s, enrollment of women in American architecture schools has skyrocketed. Today, a new generation of female architects has come of age without experiencing the imposed limitations that plagued their pioneering predecessors.

Now a thought-provoking new exhibition, "Equal Partners: Men and Women Principals in Contemporary Architectural Practice," takes a look at the current state of m female collaboration in the building art. Organized by architectural historian Helen Searing, it is on view at Smith College Museum of Art in Northampton, Massac setts, through December 13, after which it begins a nati tour. In a departure from conventional architectural disp of photographs, drawings, and models, this survey will alsc "virtual walk-throughs" on video and CD-ROMs to simu being in, rather than merely looking at, buildings. The sl and its catalog focus on a broad range of relatively small f chosen for their geographic and stylistic diversity.

"Ten years ago, when I began thinking about this sh recalls Searing, "it seemed there weren't that many archit to choose from. Today, even though this is a huge show v fifteen firms, there could easily have been fifty. Since it's difficult to identify any one dominant architectural mo ment, what the exhibition also shows is how many approac are viable in contemporary architecture, from the histor allusions of Ace Architects' Lucia Howard and David W garten to the more theory-oriented approach of Michael C well and Jane Murphy."

One of the most significant aspects of Searing's

*Recent buildings by male-female teams include (clockwise from top right): Atlantic Center for the Arts by Thompson & R Jordan house by Ace Architects, Thamas House II by Hodgetts & Fung, and Canyon House by Cignolle x Coleman*


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selections is that several of them w
also be on many critics' lists of the
creative architectural offices in Am
today, issues of gender aside. Few w
dispute that Laurinda Spear
Bernardo Fort-Brescia, Richard Fe
and Laura Hartman, Craig Hodg
and Ming Fung, Fred Koetter and S
Kim, Henry Smith-Miller and La
Hawkinson, or Tod Williams and
Tsien are among the most accomplis
architects of this decade, without o
qualifiers.

Yet as with any list, omissi
often raise more questions than do
inclusions. In my opinion, this exh
tion is seriously flawed by its leaving
the most famous present-day husba
and-wife architects, Denise S
Brown and Robert Venturi. To overl
them despite their huge influenc
artists and role models is like doi
show on ice dancing and omitt
Torvill and Dean.

Scott Brown, 67 and rece
named planner for the 3,000-acre U
versity of Michigan campus at A
Arbor, is old enough to know all a
sex discrimination in architecture.
her struggle inspired her to eradi
gender prejudices once she reached
top, and she is proud that the cou
Philadelphia firm employs a high
centage of women architects. It's n
much feminism, she stresses, as
common sense.

"In our office," Scott Br
explains, "the skills that women and
have are both essential. There do see
be some male-female differences,
there's no way of knowing whet
they're the result of nature or nurture.
example, I find that if I want a cer
comprehensiveness of thinking I pr
bly need a woman. But if I wan
develop something quickly I'll prob
turn to a man. Yet we have men
women who do the opposite. We d
really know where the differences lie,
I'm glad we have the whole range of
ple to choose from."

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generation, however, whose entire
cational and professional experience







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en the equality of women and men for
nted, the most telling change is that
the most part they don't even notice
posed differences in the ways the two
es think and work. "We've never
ved along traditional lines and we've
er thought it unusual," says Richard
nau, who cofounded the Berkeley,
ifornia, practice he shares with Laura
rtman in 1980. "We don't have spe-
c roles or any set way of playing out
responsibilities. Laura and I work in
improvisational way that's a lot like
. There's the basic arrangement—the
rt, as musicians call it, or the program
's known in architecture—and then
h of us does a riff on that. But it's
ays back and forth between us." If
re's a particular benefit to the male-
ale partnership, Laura Hartman adds,
more likely to be perceived by their
nts. "Interestingly, some of our
nen clients seem to especially like
ing the male point of view."

Of the fifteen teams in the Smith
lege show, ten are married couples,
ecting the high number of male-
ale practitioners whose professional
private lives are intertwined. Those
onal pairings have much to do with
growth of architectural co-
cation, as well as the hothouse work-
conditions typical of architecture
ools and offices where long hours and
ense activity often lead to dating,
in several cases, architect-professors
students who go beyond the
her-pupil relationship.

For the New York–based Tod
liams and Billie Tsien, being married
provided a strong foundation
heir work. "Architecture is never an
ividual vision," says Tsien, "no
ter how much that myth is perpetu-
. When there's a dual outlook, more
ness and complexity can enter. Sin-
r design is pure but a little impover-
d. We spend so much time together
there's a solid underground connec-
between Tod and me, almost a
rthand. As much as we sometimes
ue, we always feel very confident
our basic agreement, and that's
ngthened *(Continued on page 122)*


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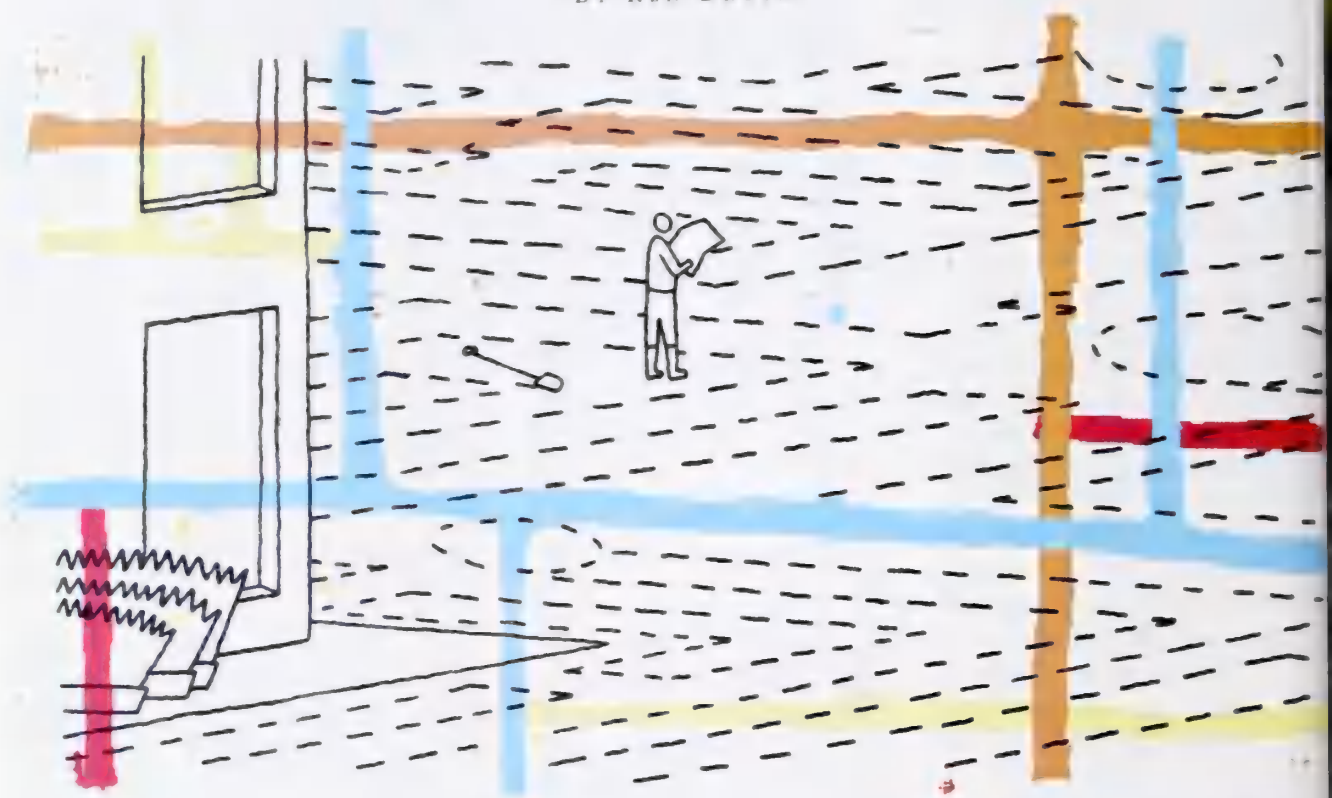
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# FOLLOW THE LEADERS

*When planning a garden, it's easy to get lost in a maze of choices and decisions. Some of our best landscape designers tell how to step back and see the big picture*

By Ken Druse



**Recently I visited a garden** where the owners eagerly showed me their latest project. It was all I could do to not say out loud what I was thinking. There, in the middle of the lawn, was a fifty-foot-long flower "border." But it measured only a foot and a half wide. In this narrow, badly proportioned bed there was no space for contrasts of color or for layered textures of plants—low-growing flowers at the edge, voluminous shrubs in the center, tall architectural perennials as accents. The gardeners had missed their chance to create a lush, vibrant showstopper. They might as well have painted a line down the center of the lawn.

This failure started me thinking. I wondered if there were some common oversights, missed opportunities, or recurring mistakes that landscape architects and garden designers see when visiting private gardens. What advice do they offer clients before a project begins? So I talked to several professionals across the country and I found that each one was ready with an answer. Bill Bauer of Gardens in Austin, Texas, said, "I've been waiting my whole career for someone to ask me that question." All were eager to share their thoughts on what makes a good garden.

"Overall the first thing I notice is a lack of structure," says Bauer, the vice-president of Gardens, headed by Ja David. The firm has created distinctive landscapes using w and paving of indigenous stone in New York, California, Mexico, as well as in the limestone hills of its home bas Texas. Bauer continues, "So many people seem to think informal, amoebae-shaped beds with undulating edges are ural, and that natural is synonymous with good. But struc gives a sense of purpose. It can be a classical framework wi symmetrical plan, rectilinear lines, and axes or it can be as metrical if that suits your house. When a garden has str form, what happens within it can be anything from for parterres to wild natural plantings spilling over the edge the beds."

Edwina vonGal agrees with Bauer. "Structure is r important for the success of a garden," says vonGal. works primarily on the East Coast and in the Caribbean, ating gardens from the ground up, but is often called upo remodel an existing landscape that isn't working. "This ally means the garden has evolved in bits and pieces w flower beds here and there—the micro approach rather t the macro. The owners haven't stood back and looked at landscape as a whole. Planting flowers before you have a

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*"If you have a thousand different kinds of plants, that's probably 900 too many," says Charles Price of Seattle. "Give some away or donate them to a plant sale, and bring in more of the ones that are doing well"*

plan is like buying pillows and ashtrays before you have a room to put them in.

"More often than not the plantings have been pushed up against the perimeter of the yard leaving large open spaces of lawn," vonGal continues, urging gardeners to make bold moves into these spaces, dividing them into separate areas or outdoor rooms. "Hedges work. So do shrub borders. You can also create divisions of light and shadow by planting trees. If your lot has contours, use them to divide the space—cutting into a slope to make a terrace, for instance. If the land is flat you can excavate to make a sunken area."

VonGal suggests that planners begin with a panorama of the property made up of many photographs taped together. "But don't use a panoramic camera," she says, "it distorts the image." Put tracing paper over the photos and begin sketching designs. When you have one you like, go out and transfer it to the ground with stakes and string. "This is important," says von Gal, "because scale outdoors is different from everything else. Most people know what a standard-size living room is but don't have the same frame of reference for the garden. After you have designs for each area, make a plan of the whole. Imagine a bird's eye view. This will be the structure of your garden."

VonGal concludes: "Anything you do must look as if it was meant to be. I feel I have been successful if no one knows I designed a garden. I want people to say, 'What a nice piece of property you have' or 'What a beautiful place this is.'"

Like Edwina vonGal, Steve Rosselet of Stephen J. Rosselet Garden Design in Grand Rapids, Michigan, makes a case for being bold. " If five of one plant is good, 25 is better—whether it's a grove of trees, a bank of shrubs, or a bed of flowers. When gardeners are timid about their own sense of design and don't know a lot about horticulture, they try to cram in too many different kinds of plants." Rosselet, a designer of everything from office complexes to courtyards, feels that plants in a small garden should be limited even more severely to one or two species. He likes a group of giant-leaved ornamental rhubarbs or a clump of towering potted banana trees. "Something bold often makes a small space look important and striking." For a very small courtyard outside a 1950s house, Rosselet planted a single tree—a new variety of hardy evergreen bull-bay magnolia called '20 Below'. "That tree transformed an underutilized corner into a focal point."

Charles Price, of the design team Withey and Price, finds that even gardeners knowledgeable about horticulture can have too many plants: "A lot of places I visit in the Northwest belong to collectors who pay so much attention to each individual specimen that their gardens have no design.

"Edit," says Price, who with Glenn Withey led a team of volunteer gardeners in designing and installing the 20,[illegible] square-foot perennial border at the Bellevue Botanical [illegible]den near Seattle. "If you have a thousand different kin[illegible] plants, that's probably 900 too many. Give some away, do[illegible] them to a plant sale, or throw them on the compost pile. B[illegible] in more of the ones that are doing well to make a consis[illegible] thread throughout."

When clients first meet with landscape architect [illegible] Lutsko of Lutsko Associates, Landscape in San Francisco, [illegible] often bring "an armful of books" and pictures of Europea[illegible] Japanese-style plantings. "Too many people here tend to t[illegible] of gardens in terms of history," says Lutsko. "They go bac[illegible] traditional gardens, or to those they grew up with in o[illegible] parts of the United States without considering the envi[illegible] ment they are planting in. In this arid part of California [illegible] rose gardens, English-style borders, and acres of lawn. T[illegible] have nothing to do with the West. Why don't we look ins[illegible] to the natural landscape or the agrarian landscape of no[illegible] ern California?" Aspiring gardeners could also look to Lut[illegible] own work—the Arthur Menzies Garden of California Na[illegible] Plants at the Strybing Arboretum in San Francisco.

Garden designer Nancy Power of Nancy Goslee P[illegible] & Associates in Santa Monica brings the idea of context e[illegible] closer to home. In fact, her inspiration comes from just out[illegible] the back door. "I'm fascinated by the transition from insid[illegible] outside. My first aim in designing a residential garden [illegible] bring these spaces together," says Power, whose work ra[illegible] from cloistered courtyards to an entrance garden at Unive[illegible] Studios. "The way to get out of a house isn't always logic[illegible] well planned, even in southern California, where the wea[illegible] is wonderful twelve months of the year." This means Pow[illegible] firm does a lot of remodeling. "I've had houses taken apart [illegible] rebuilt so the habitable spaces inside and outside can bec[illegible] one. We're as involved with putting in French doors as we[illegible] with designing gardens."

Rachel Reed (Petie) Buck, of the Merrimack Va[illegible] Gardener in Concord, New Hampshire, says, "The one th[illegible] I would really like to stress is the importance of an irriga[illegible] system. The expense of automatic watering is minimal w[illegible] compared with the investment in plants and their insta[illegible] tion." In her own garden Buck recently installed Netafi[illegible] subsurface, drip-type system developed in Israel. More sop[illegible] ticated than a soaker hose, it has underground plastic p[illegible] leading to tubes with holes that do not clog. A pressure-c[illegible] pensating device within the system assures that water is n[illegible] evenly distributed than it is with a soaker hose. "Subsur[illegible] irrigation is ecologically sensible because it saves so m[illegible] water," says Buck. "Above-ground systems, like sprinklers, [illegible] be less efficient since quite a bit of water evaporates before

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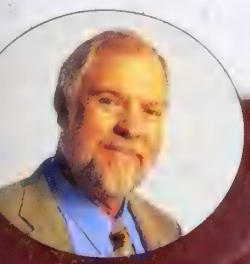


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it gets down to the roots of the plants.

"I was talking about this to John Brookes, " she says referring to the British landscape designer, author, and teacher. " I told him I would never again have a garden without an automatic watering system, and he said the way things are going in England, with increasing droughts, he feels the same way." Buck presents one more case for efficient irrigation. "It makes such a difference in the owner's enjoyment of the garden; there is much less work to do, and the plants look far better."

Before I began calling these design pros, I thought some of them might talk about pet peeves—trendy plants, overscaled driveways—but all focused on the big picture. As Bill Bauer says, "The thought that goes into the structure of a garden is as important as what goes into building a house, even more. Many people are going to drive by your garden, but few of them will ever set foot in your house." ■

## WHERE TO FIND OUR EXPERTS

**Bill Bauer, Gardens,** 1818 West 3 Street, Austin, TX 78703; 512-4 9934. **Edwina vonGal & Compa** 42-14 9th Street, Long Island City, 11101. **Stephen J. Rosselet Gar Design,** 316 Orchard Hill SE, Suite Grand Rapids, MI 49606; 616-4 4987. **Withey-Price Landsc Design,** 13533 Northshire Rd. N Seattle, WA 98177; 206-364-22 **Ron Lutsko & Associates,** Pier The Embarcadero, San Francisco, 94111; 415-391-0777. **Nancy Gos Power & Associates,** 1660 Stanf Street, Santa Monica, CA 90404; 3 264-0266. **Rachel Reed Buck, T Merrimack Valley Gardener,** School Street, Concord, NH 033 603-224-3646.

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## Gallery Talk

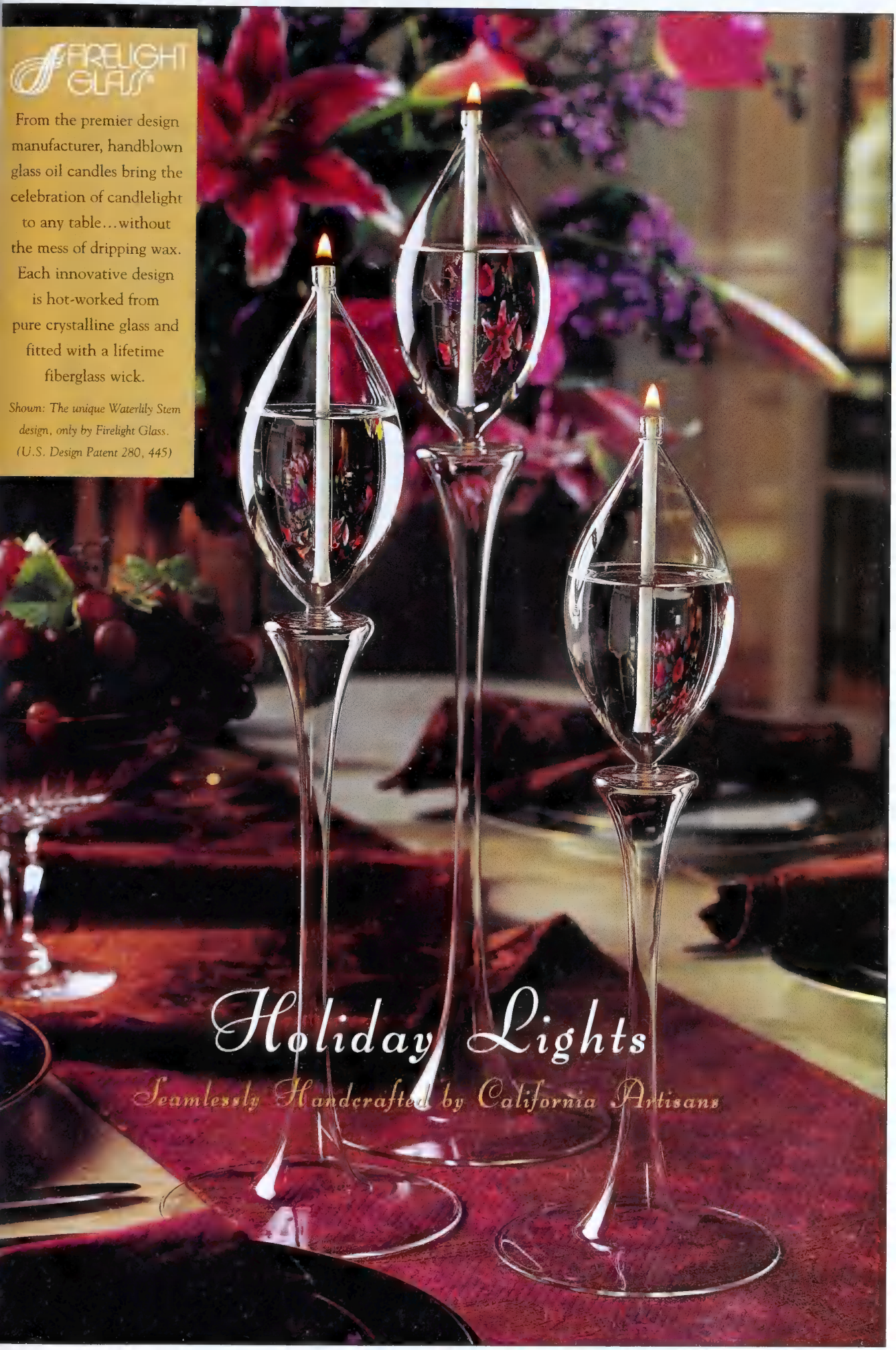
*Continued from page 117*

because we're also life partners."

Laurie Hawkinson is partner with Henry Smith-Miller in a New York practice begun in 1982, and they are the parents of twins. She sees the rise in male-female collegiality as a healthy confirmation of how architecture is really created. "What the couple phenomenon has done is to explode the idea that there's a Great Man who's identified with the work. It's just not possible for a single person to do everything that's involved in making a building. Henry and I are not joined at the hip and we're not interchangeable, but working together expands what you can do as a firm."

Architectural collaborators, married or not, can feel pressures that affect all busy professionals trying to balance home and career, a juggling act that women find particularly taxing. "It's an intense profession, and if I had a husband who spent as much time at the office as I do it just wouldn't work," says Carol Ross Barney, who practices Chicago with James Jankowski, also v to a civilian. Laura Hartman agre "Thankfully, I'm married to a writer w works at home and is happy to ma most of the meals. As rewarding a can be to work with your spou Richard and I are glad that we can home to non-architects and have a away from the office."

For all the strides women ha made during the past two decades, ho ever, the Smith exhibition reminds that those advances have been ma largely in the kind of experimental b tique offices featured in this show. Barney points out, "There's not no single woman equity partner in any Chicago's major architectural firms, a this is architecture city. I began my car at Holabird & Root, and they've ne had a woman partner in 110 years. Y we've come a long way, but there's a v long way still to go." ■


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# THE BEST OF THE BEST

**'s devote our November issue** to the best of the best," I in an editorial meeting a few months ago, and single-edly destroyed most of the summer for practically every-on our hard-working staff.

Initially, I was looking for a way to freshen the list of op designers we have published each November in recent . This time let's ask *them* to pick the winners, I thought, hen, to further freshen the feature, we asked them to go nd the established masters and nominate the designers think represent the next wave.

An interesting difference between the sexes was aled when last year's 101 best were polled. Perhaps use men are more competitive, more used to the idea of ers and losers, more of them voted (and 38 percent ded themselves as one of their top ten). Many women ners were reluctant to make choices, explaining when that they didn't think "different" styles were necessarily "better." In the end, 80 percent of our special electorate did vote. As the responses came in, it quickly became clear who would be on the list.

But we weren't only looking for the best talent, we were also after the best raw materials, so we sent our decorating editors into their respective markets. Then Elizabeth Mayhew, our Style Beat editor, faced the gargantuan task of making a shopper's encyclopedia out of an enormous accumulation of fine products. When we finished we were weary but thrilled by the breadth of choices available in home furnishings today, and readers now have an amazing resource guide, beginning on page 38, one we know will be clipped and kept.

Back when House Beautiful first began, the editors described their task as "narrowing your choice to what is essentially the best." That's still the foundation of this magazine—more than one hundred years later.

And now, gang, you can all have Thanksgiving off.

Louis Oliver Gropp

EDITOR IN CHIEF

# PARTNERS IN GLAMOUR

*Fashion, art, fantasy, and family converge in the color-washed Manhattan apartment writer Amy Fine Collins and her art-historian husband created with the help of Robert Couturier and other style-conscious friends*

By Amy Fine Collins  Photography by Fernando Bengoechea  Produced by Wendy Goodi

**Manolo Blahnik mules were tumbling** from overhead shelves, cupboard doors were buckling from their burden, and my husband's cramped closet had been invaded by a bevy of Geoffrey Beene party dresses. The library bookcases sagged, my office consisted of my childhood desk wedged into a kitchen corner—and I was longing to move. My thoughts of colonizing new territory, however, took on a real urgency only when, pregnant with my daughter, I myself began to expand.

We had no difficulty choosing either an apartment or a decorator—all of life's decisions should be so self-evident. Designed by architect Rosario Candela around 1927, the flat that became our new home had barely been touched since that date, and its scale was exactly right. Robert Couturier, in addition to being a friend, was unexpectedly knowledgeable about both art history, my husband Brad's academic discipline, and my own professional domain, fashion, about which I write as special correspondent for *Vanity Fair*. To our delight, he also gazed without fear at the perverse palette we presented to him—a saccharine-citric bouquet of lilac, pistachio, and pink fortified by deeper prunes, apple-greens, and blues. These are the cool off-colors favored both by Italian Mannerist masters and Paris couturiers of the prewar years. When for the sake of space you have traded your gaudy over-the-reservoir sunsets for brick-wall views and fleeting sunlight, you have to get your color somewhere.



Once the bones (structural improvements, closets, and more closets) and skin (upholstery, curtains, decorative paint) were precisely established, Robert quietly receded from the scene to let the apartment take its own desultory course. I suppose the soul of our home is the living room, influenced in part by the exotic, baroque taste of Helena Rubinstein, whom my grandmother resembled perhaps a little too much. That is the beauty sultana herself in the thirties portrait above the banquette, and many more of Madame Rubinstein's belongings (and my grandmother's) are scattered about the house. From these two formidable, raven-haired women I learned the important lesson that, to paraphrase English philosopher Francis Bacon, there is no beauty without strangeness.

On vertical axis with the living room, the entrance hall acts as the apartment's spinal cord, along which family members and visitors rush purposefully to

*Amy Fine Collins and her daughter (opposite) in the entrance hall. Day is Directoire. On the wall: a Horst photo, Picasso etching. Above: In th same space, 1930s white-plaster console, mirror, and torchères by Se Roche are a tribute to photographer Horst, whose photo of a Schiaparelli dress appears in the plaster frame. Second Empire pink opaline glass is from the collection of Helena Rubinstein, one of Collins's style ico*







*Three of Cole Porter's 1930s sconces by Baguès light the living room. The furniture arrangement forms two groups, one at the window end, the other opposite, adjoining the entrance hall. Centering the space and part of both groupings is the roundabout, which took Amy Fine Collins and decorator friend Lithgow Osborne nearly two years to design. The grotto chairs, one seen frontally by the window, are Venetian. Collins found the seventies Pucci rug through expert Shirley Kennedy. The pink satin on the Louis XV chairs had been a vintage shawl, leopard-fur pillow on moss-green sofa was made from a coat, and the colorful cushion to its left was once a Gene Meyer scarf. Decorative paint work, including stripes of many colors, was executed by Robert Hoven.*





*These are the cool off-colors favored both by Italian Mannerist masters and Paris couturiers of the prewar years*

*The living room banquettes (above) are Robert Couturier's interpretations of those designed by David Hicks for Helena Rubinstein in the early 1960s. She appears to the right in a 1930s painting by the Venetian artist Castelbarco. Left: An 18th-century Venetian mirror glistens above an engraving by Albrecht Durer, Louis XVI candelabras. Opposite, clockwise from above left: Italianate rococo chairs are by Syrie Maughan; plaster shell sconces were original to the apartment. Palm-frond chairs are by Mario Villa; rug is from the sixties. Paul Follot breakfast table and chairs were a thrift shop discovery. Collins's office is illuminated by a Diego Giacometti plaster lamp; drawings by Karl Lagerfeld, Gene Meyer, Eric Boman, Robert Couturier and photographs by Alan Bonicatti and Oberto Gili are memorabilia from Collins's* Vanity Fair *stories.*











and fro—in my daughter's case, sometimes by means of bicycle. This long gallery's palm-tree console, mirror, and torchères by Serge Roche—accumulated piece by piece over a seven-year period—serve as an homage to Horst, a friend whose photographs adorn walls everywhere, from the dining room to the nursery.

The brain of the layout would have to be the library. Here the tall steel bookcases evoke those in brass created by Billy Baldwin for Cole Porter, whose three Baguès sconces, once installed in the songwriter's famous Waldorf Towers apartment, shed their silvery light in the living room. Carob-brown, the library is an earthy, masculine balance to the ethereal, feminine atmosphere of the rest of the apartment.

The heart, naturally, lies in the bedroom, where the suavely irregular forms of a Schiaparelli-pink Venetian headboard, Vertés artwork, Murano lamps, and a Rose Cumming floral still-life painting prevail. During waking hours, my favorite spot in this south-facing chamber is the neo-rococo chaise longue, discovered for me (along with the sixties dining room carpet and Paul Follot breakfast table) by *Vogue* editor Hamish Bowles. On this cushiony, barquelike chair I recline, editing my stories, the gratifying reward for having done the dirty work of writing them next door in my office.

That striped and disorderly space, which doubles as a dressing room, could qualify as the apartment's slightly frayed nervous system. I'm sure that any writer who toils on round-the-clock deadlines would understand what I mean. Not coincidentally, the aesthetic presence of fashion designer Gene Meyer, who always has had a pacifying effect on me, is very strong in this office-cum-clothing vault. His vibrant patterns, his collages, his colored drawings, are all there (along with the Geoffrey Beene party dresses and Manolo Blahnik mules, now neatly arrayed in commodious closets), soothing me and lifting my spirits as I read, interview, reflect, write.

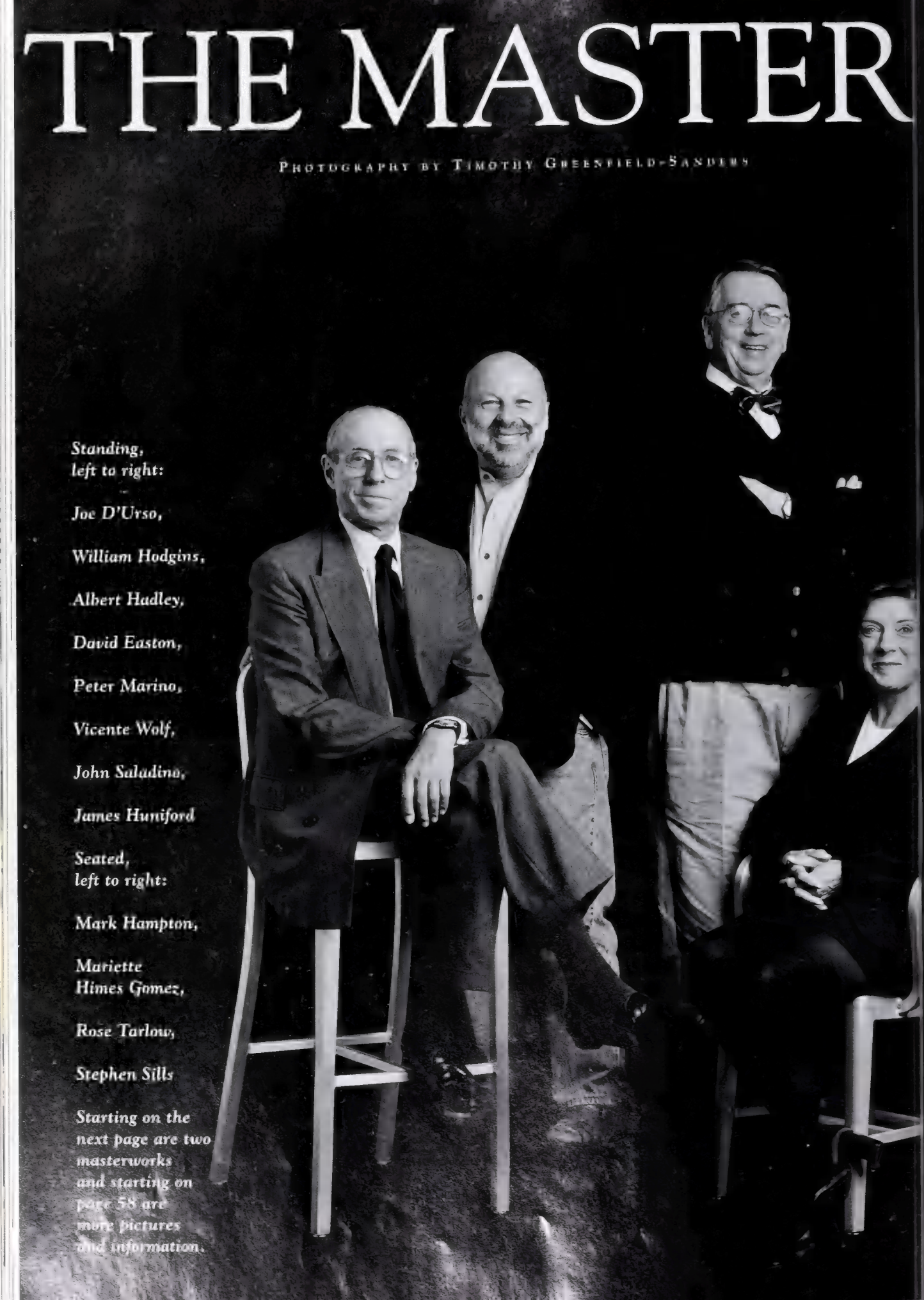
*Carob-brown, the library is an earthy, masculine balance to the ethereal, feminine atmosphere of the rest of the apartment*

***Robert Couturier designed the sofa and the steel bookcases for the library (above). Robert Graham sculpture of a female torso stands under three 18th-century engravings of Greek vases. Opposite: In the main bedroom, a Vertés screen unfolds behind a neo-rococo chaise longue. The painted Venetian headboard (seen in the mirror) was imported by I Pezzi Dipinti in New York.***



# THE MASTER

PHOTOGRAPHY BY TIMOTHY GREENFIELD-SANDERS



*Standing, left to right:*

*Joe D'Urso,*

*William Hodgins,*

*Albert Hadley,*

*David Easton,*

*Peter Marino,*

*Vicente Wolf,*

*John Saladino,*

*James Huniford*

*Seated, left to right:*

*Mark Hampton,*

*Mariette Himes Gomez,*

*Rose Tarlow,*

*Stephen Sills*

*Starting on the next page are two masterworks and starting on page 58 are more pictures and information.*

*Sitting for their House Beautiful portrait are the twelve*

*American interior designers chosen by their peers as the leaders in the field*

PRODUCED BY CAROLYN SOLLIS AND WENDY GOODMAN



SEE READER INFORMATION

# RUSTIC MASTERWORK

*Mariette Himes Gomez considers her own beloved barn complex on Long Island the purest expression of her style*

By Christopher Petkanas
Photography by Thibault Jeanson
Produced by Carolyn Englefield





one would accuse
tte Himes Gomez of
. The decoration on
three-part Shaker
ccase in the living
n? A wooden hoop.
of a pair of sofas is
Billy Baldwin.
ite: In another view
same room, Anglo-
dian mahogany
nairs reproduced by
nez's company are
up to a pickled pine
once a store fixture.
r horse stall beyond
oorway at left was
into a vestibule for
neighboring guest
ns, also originally
s. Bridge at upper
connects bedrooms
in two wings.





**solutely."**

New York interior designer Mariette Himes Gomez has been asked if her own country house—an attached com- of two 19th-century barns and a stable on Long Island, York—is the purest expression of her style.

"Yes, no question. Nothing here shouts, which is what ll about," says Gomez. "This house has a certain melting- ensibility, but it's subtle. I don't do stage sets, and I'm not —you could almost call me a minimalist. Style that does rely on contrivance, a fondness for geometric shapes and ılar forms, objects that are polished by time—I guess that s it up. Oh, and I'm crazy about architectural furniture."

The L-shaped cluster of farm buildings entered Gomez's vith no warning fifteen years ago. She and her former hus- l, architect Raymond Gomez, were simply driving past n the handsome though seriously derelict structures—the dle one had buckling walls and a collapsed roof—caught r attention. There was no "For Sale" sign in front of the omeration that had once served a neighboring Victorian se, but that didn't stop the couple from tracking down the owner. In that way designers have of getting what they want—especially when they sniff the promise of a new lifestyle for themselves—the couple struck a deal. On seeing the place, the then-young Gomez children, Brooke and Alexander, promptly christened it "The Barns."

The extravagant volumes (an old fire truck had been rusting comfortably in one building) allowed Raymond Gomez the luxury of conceiving individual but not isolated wings for parents and children. These deliciously private domains are separated by the once-collapsing structure, now a sprawling, all-in-one living-dining room with two stacked rows of four 24-inch-square, double-hung windows based on the original fenestration. The wings' upper levels are connected by a bridge with lean, sober railings that were scavenged on the property.

The bedrooms and adjoining baths that the children first occupied were carved out of the hayloft above the stables. Contiguous horse stalls below became two guest rooms and a bath, complete with the stalls' original doors (duplicated where necessary), their upper halves fitted with grilles. These

***Most libraries are dark and masculine, but I discovered how alive and feminine a library can be if you fill it with flowers and color—look at that pink cushion," says Mariette Himes Gomez of her version (below). Serving the vintage English nolstered pieces is a circa-1830 folding American side table Gomez may put into production for her furniture line; stool is r weekend perch for doing watercolors, composing collages. Opposite above: The center barn's facade has authentically mall stacked windows. Stained pine table behind the sofa was custom-made by Woody Mosch Cabinetmakers. Opposite w: Looking toward the library in the same room, Woodard Weave cotton rug anchors seating. Rocker is an Adirondack classic.***







*Deciding a farmhouse table was way too obvious, Mariette Himes Gomez furnished the breakfast corner (both views, above) with a painted neoclassical table and faux-bois metal garden chairs with paw feet. "People say, 'What a great tab but it's not the table they're reacting to, it's the color," says the designer. Step-back cupboard is American. Opposite, clockwise from upper left: Gomez's latest renovation project at The Barns is a guest cottage. The cottage is for her "a sculpture, not a building." Under a valance from Bed, Bath & Beyond, roller shades have glass grapes for pulls. Rege armchairs in the tiny sitting area. The adjoining bathroom has a flame-painted mirror. Entire guesthouse has rustic wal*

rooms give onto a wide hall through which a lot of household traffic flows, posing a privacy problem solved with standard-issue roller shades over the grilles. Just off the kitchen, three more stalls became a utility room, a laundry, and a potting room.

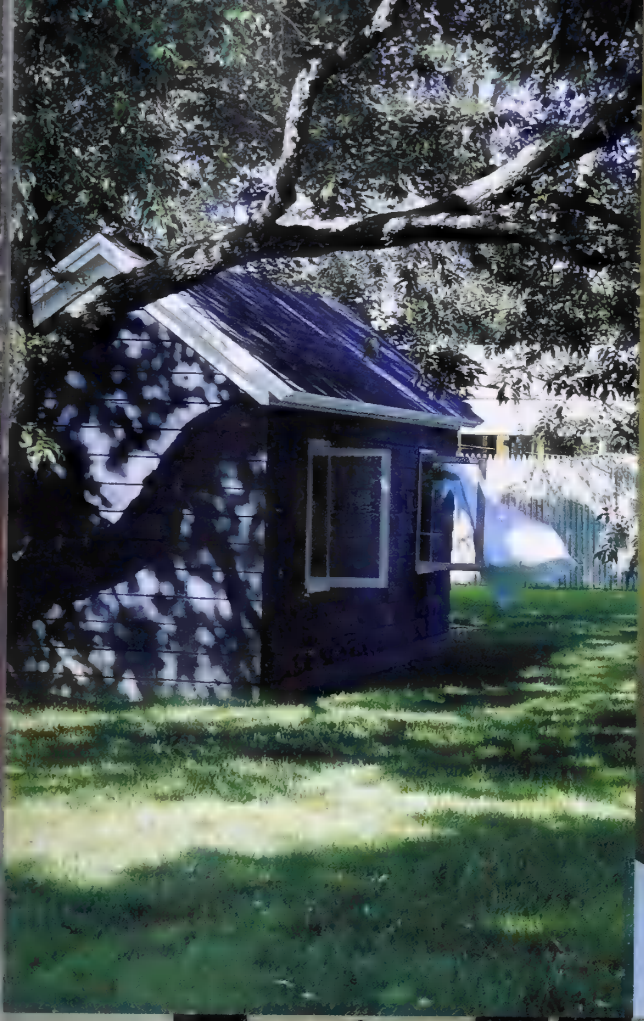
The grown-ups' quarters on the second floor at the other end of the house were almost cumbersome in their vastness. "Confronted with all this space," remembers Mariette Gomez, "we had to come up with creative architectural ways to consume it." The solution was a towering divider that placed the bedroom on one side and two bathrooms, closets, and a sitting-dressing room on the other. Sliced out of Sheetrock, the boxlike partition ends in a gable that makes conscious reference to the stable's crisp, steeply pitched roofline. The result: a house-within-a-house. Below is an inviting library and the best guest room.

Or so it was known until Mariette Gomez recently turned one of a number of outbuildings in the far reaches of the garden, probably a former chicken coop, into a freestanding cedar-shingled guest cottage. Regular visitors share a weakness for the cottage's knowing mix of sophistication (Regency armchairs covered in bleached linen) and naïveté (ro whitewashed wall planks).

In decorating The Barns, Mariette Gomez has made leap from simple to simpler. The more she stripped away, more it pleased her, and the more it seemed to suit the ho All walls are painted white. "Every space here feeds onto e other, so it didn't make sense to treat the house like a cott with each room a different color," she says.

With few exceptions, the walls are bare. For artwork likes a plainly mounted wooden hoop, a sculptural turn the-century child's toy. And except for the odd nest of lowware bowls, collections are discouraged. "Twenty-five y ago we all collected for the sake of collecting," says Gon "The goal was to get as many of whatever as you could your hands on. Now it's one or two objects that I love rat than armfuls of the same thing."

The great animating force in these interiors, if you d nount people, are virile chairs—from Adirondack to An Indian. "Chairs are like people to me," says Gomez. "They l w me around in my life. When I leave The Barns, they'll right behind me."







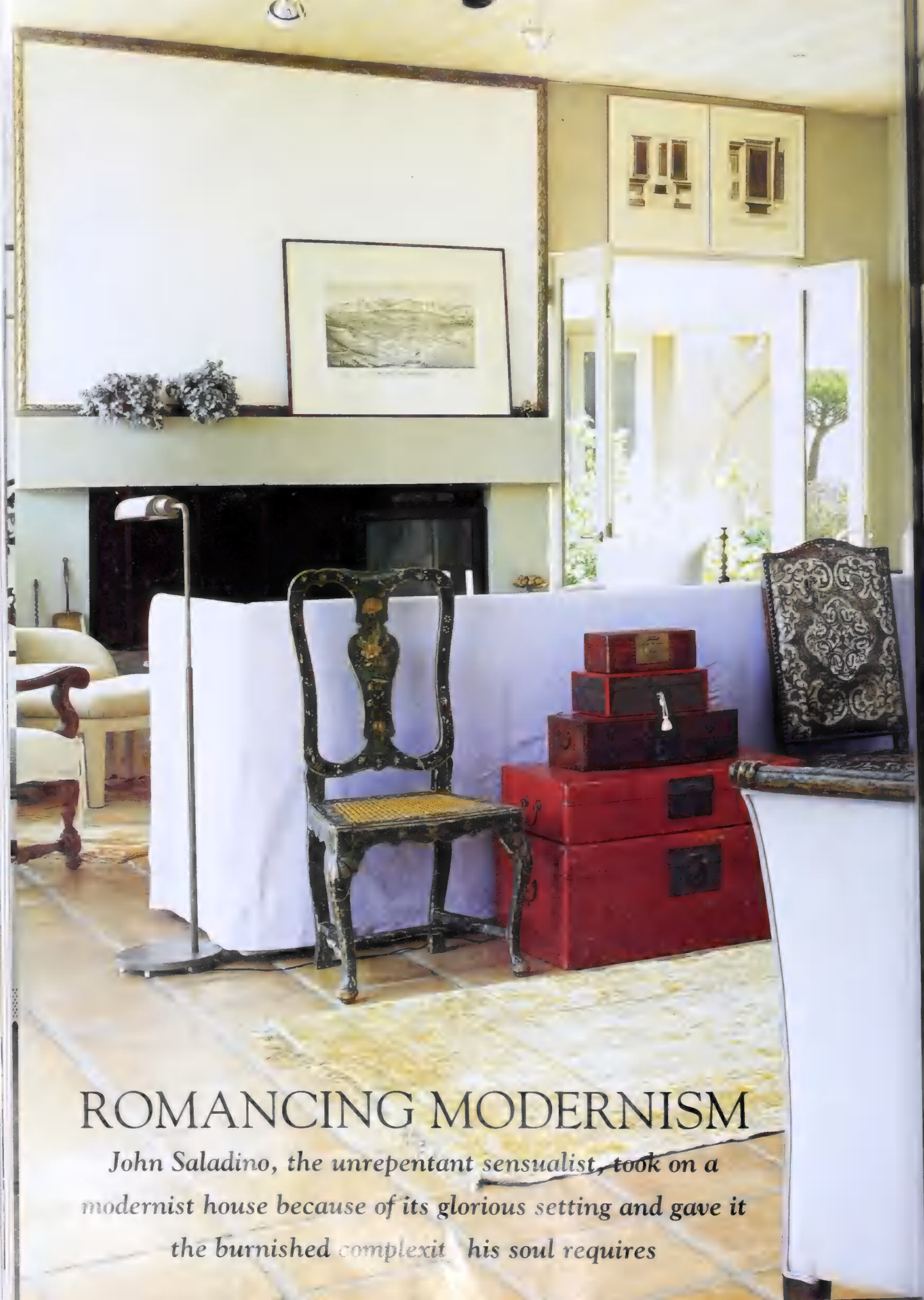


*A mahogany English Arts and Crafts settee covered in a William Morris cotton and an elaborate brass bed with embossed posts purchased in Lima, Peru, furnish the largest and most conventional guest room. Pine flooring was part of Mariette Himes Gomez's original restoration. Opposite: An 18th-century Spanish headboard showing a Madonna and Child is placed against the "facade" of a house-within-a-house in the master bedroom suite. Doors on either side open to bathrooms, closets, and a sitting-dressing room.*

FOR MORE DETAILS SEE [illegible] RMATION







# ROMANCING MODERNISM

*John Saladino, the unrepentant sensualist, took on a modernist house because of its glorious setting and gave it the burnished complexity his soul requires*



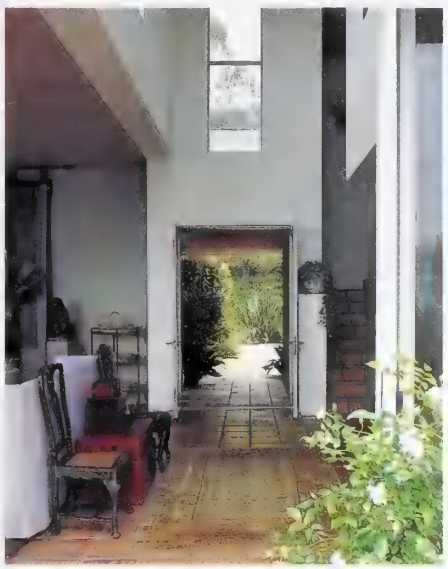
*Furniture groupings in John Saladino's signature icy blues—enlivened by a jolt of red from vintage Chinese boxes—define separate areas within a long room. He literally frames space over the fireplace, setting off a section of the original white-painted wall with antique molding. His high-back sofa is covered in violet taffeta from Henry Calvin. A Marseilles bedspread drapes the dining table.*



CHRISTINE PITTEL PHOTOGRAPHY BY RENÉ STOELTIE PRODUCED BY KAAREN PARKER GRAY

**walked in and bought this house** in thirty seconds because he hundred-mile view," says New York designer John Sal-no, who escapes to this secluded aerie in Santa Barbara, ifornia, as often as he can. Beyond his floor-to-ceiling win-vs, acres of virgin hillside drop down to a ravine. Flanking es frame the sail-studded harbor, and farther out on the ific Ocean, the Channel Islands are silhouetted against the "It's a unique piece of property, and while I can make a se into anything I want," says Saladino, "I could never licate this setting."

That explains why the master of amber-tinted antiq-—a designer noted for coffered ceilings and marble sinks could be mistaken for baptismal fonts—is living in a stark dernist box barely ten years old. "The house is basically one y-foot-long room which I've zoned into entry, living, din-and kitchen areas, with a bedroom floating above," he s. Twelve-foot ceilings convey a hint of his customary ndeur, but sliding glass doors and adino have rarely been found in the e room—until now. Of course, these ing glass doors are twelve feet high, en feet wide, and fabricated of white der-coated steel, which tends to de-erialize them. "The house was very ple and very white inside," says Sal-no. "I thought of it as a blank slate."



Confronted with bare walls and d edges, his strategy was to soften m by adding color and texture as searched out the latent symmetries hin an otherwise asymmetrical space. stretch between the front door and ocean-facing terrace became a vir-center hall, separating the living on the right from the dining area on the left. Upstairs, walk from the master bedroom through the dressing area he master bath turned into a much more ceremonial pas-after he placed a miniature column on axis with the ket doors.

Following another historical impulse, Saladino hung a ted length of periwinkle blue, mauve, and eggplant fab-—his contemporary version of a tapestry—from the very of the wall in the living area to verticalize a predominantly zontal space. The white walls mellowed when they were ted mushroom to match the grout between the terra-cotta r tiles. These tiles, original to the house, run right through he terrace, blurring the distinction between inside and ide. With its imperfections, the terra-cotta brings a human ch into the machine-age aesthetic and suits Saladino's worn antiques.

"This house was built for practicality, whereas I'm more interested in sensuality," he says, and proves it. Light catches the silverleafed tooled leather on a Louis Treize chair. A hand-carved high-back armchair is slipcovered in gauze. Behind a scrolled and painted wooden bench drawn up to the dining table, a diaphanous pewter-colored scrim wafts in the breeze and masks the open kitchen. "I prefer not to give everything away," explains the designer. "I was raised on the romance of a veiled Cleopatra sailing up the Nile on a barge." Tactility is his specialty. When people walk by the scrim, they reach out and touch it. The material adds a mysterious note to the straightforward butcher block counters and pale oak cabinets. As in the rest of the house, the architectural detailing in the kitchen had been carefully conceived and neatly crafted and needed no alteration.

The unrepentant sensualist does have his practical moments. He rigged up a system of bungee cords to go around the kitchen cabinet latches and keep them closed in case of an earthquake. Transparent fishing line wraps other pieces to hold them in place. "I borrowed that idea from the J. Paul Getty Museum," Saladino says. An etching of early Santa Barbara casually leaning on the mantel is actually wired to the wall. A massive lead urn by Robert Adam is anchored to its pedestal, which is counterweighted beneath the floor.

Serenity prevails in the bedroom. Saladino ripped up the "cork-colored Brillo pad" (otherwise known as sisal) that covered the floor. "I got tired of having my feet emery-boarded every night," he says. Instead, he installed wall-to-wall white carpeting to soften and stretch the space. A cut-out portion of the cantilevered bedroom wall opens to the rest of the house and to the sky. From his pillow, Saladino can track the comings and goings of the moon.

The wraparound terrace doubles the interior square footage and takes full advantage of the outdoors. Just as he did inside the house, Saladino zoned the broad garden space into separate areas for eating, sitting, and lounging, offering sun or shade. Continuing the concept of drought-tolerant Mediterranean plants developed by the original landscape architect, Isabelle Green, he planted olive trees, rosemary, lavender, and verbena. Topiary guava trees show that his impulse to order and rationalize extends to nature. Yet those who typecast Saladino's work as pure Italian Renaissance should take another look. He usually speaks with a classical vocabulary, but he's thoroughly at home in a modern house he made his own.

***A double-height space (above) running from the front door to the terrace and bisecting the house is furnished as an rance hall with an Ushak rug and antique chairs. Opposite, clockwise from top left: A wall of windows turns the corner in ne living area and looks out at the water. Behind the scrim, a cantilevered counter in the kitchen doubles as a breakfast bar. The master bedroom upstairs floats out over the dining table. The architect of the house was Richard Martin.***





*The cool palette continues on the terrace. Clockwise from above left: Beyond the Kelso chairs from Munder Skiles, pineapp mint, and heliotrope share a blue pot on the square bench. John Saladino planted verbena bonariensis because the floweri stalks move beautifully in the wind. Afternoon shadow play. The former carport is now a loggia ideal for napping.*









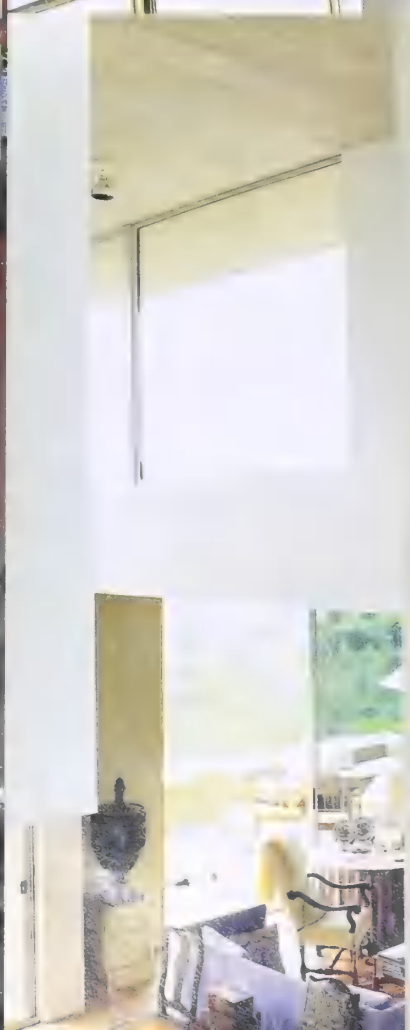
*An adjacent guesthouse, clockwise from above left: Walkway planted with climbing fig leads from the main house to the guesthouse. Leather-upholstered Shelter sleep sofa can accommodate two guests. Exterior walls of both houses are painted mottled taupe to match the trunks of the eucalyptus trees. Adjustable plantation shutters separate living and sleeping areas.*















*John Saladino bought the etchings of the Pantheon in Rome thirty years ago. They tell you where his art lies. The silkscreened bedspread is a prototype from his new bedding collection. Sir Francis Drake was the first English-speaking person to see the California coast, and his bust has a view of the bay. Opposite, clockwise from top: In the sitting area opposite the bed, a magenta pillow on an 18th-century canapé next to a grisaille screen is "the one hot flash that undermines the intellectuality of the Bauhaus cube," Saladino says. In the bathroom, as in the rest of the house, there are no curtains at the windows, only paper shades. Just left of a painting by Saladino, the clerestory window gives the bedroom a sunset view.*

FOR MORE DETAILS, SEE READER INFORMATION



# THE NEXT WAVE

PHOTOGRAPHY BY TIMOTHY GREENFIELD-SANDERS



Alison Spear  Christopher Coleman  Thomas Jayne  Victoria Hagan  Jeffrey Bilhube

Thomas Pleasant  T. Keller Donovan  Benjamin Noriega

Turn the page to see two examples of their work and turn to page 68 for more pictures and details.

*Fourteen future hall-of-famers in the decorating world were nominated by their fellow designers and photographed for House Beautiful*

PRODUCED BY CAROLYN SOLLIS AND WENDY GOODMAN



omas O'Brien

Cohler

David Kleinberg

Thad Hayes

William Sofield

Barbara Barry

FOR MORE DETAILS SEE FEATURE INFORMATION

# EPIPHANY IN MANHATTAN

*In his own heavenly high-rise apartment, New York designer Thomas O'Brien practices just what he preaches: a kind of modern, millennial faith in aesthetic restraint and redemptive rehabilitation*

By Carol Prisant
Photography by Laura Resen
Produced by Dara Caponigro





*Basking in the creamy northern exposure of towering casement windows, designer Thomas O'Brien's living room quietly reflects daylight with a gleaming bone-leather sofa (right), his own-design walnut-and-aluminum tables (one of a pair shown), and a clean gray-white floor. A repetition of rounds and rectangles lends subtle formality to the room. Above: Also bouncing light around the eighteen-foot-high living room are the white, plumply pillowed easy chairs and newly bleached 1940s Chinese-modern cabinet, where objects are arranged on a tray—an O'Brien signature.*





**as only the second Manhattan apartment** New York gner Thomas O'Brien had been shown. It wasn't big, but it in a good prewar building and had an irresistible terrace. had come to look at it with a small crowd, including real e agents, a couple of friends, and some assistants from , his SoHo design studio and retail store. Somehow, as group squeezed its way through the small entry hall, rien turned right, toward the apartment's single bedroom, everyone else headed left, to the living room. Thus he was ding by himself, warming to the good proportions of the e, its wide moldings and recessed casement windows, n he realized there was no sound at all coming from the r room. Poking his head around the corner, he saw that isticated group standing there, stone silent and open-thed, in a light-filled room where a pair of soaring win-s cleanly illuminated an eighteen-foot ceiling. "Oh, my," reathed. Oh my, indeed. With its divine northern light sublimely scaled space, the apartment seemed to O'Brien, s cool cosmopolitan way, like a chapel. He broke the ce. "I'll take it," he said.

It has been his sanctuary since, and a testament to his rence for rooms that "feel old modern at the same time," g with an unwillingness to ge things just for the sake of ge. He loves those casement lows. He found them painted k, and left them black. He s the old radiator covers. y were modern once; they are ern still.

Like all successful design-O'Brien has strong opinions. e apartment definitely felt e to me," he states. "I love tones and use them fre-ntly, yet I've really enjoyed e walls white. During the day color reads creamy and warm. iny weather, it dips a little toward the gray. At night, it ly glows." So he has hung next to nothing on these erical walls, just two photographs, a map, a mirror. "In ast apartment," he explains, "I felt suffocated by all the s and pictures."

Here he decided to lighten his load, along with his floors his furniture. At Aero, where he spends his days, the floors bonized. At home he wanted them white, so he stained y oak floorboards to an opaque pearlescence that under-es the really-hard-to-locate pale Venezuelan cowhides scattered about. More pallor: the smooth bone chairs and sofa, the retro blond cabinet that wasn't quite blond enough. Bleached platinum now, and highly Harlow, it melts into the wall. This cannot be said of the standout group of 18th-century carved chairs, found, piecemeal, in a box. Their seats, once a daunting rummage of stuffings and springs, are reconstructed beneath coarse artist's canvas.

Unfortunately, O'Brien couldn't provide himself with a long hall in his structural rearrangements, though he could, amazingly, double the closet space and reshuffle a standard Manhattan kitchen layout to accommodate—miraculously—two people. He added simple painted cabinets with chrome handles and bullet hinges and a honed (rather than polished) white marble countertop and gray mosaic floor. Honed marble shows glass-rings and stains, but "I'm not fussy about marble," O'Brien laughs. "I like it to look lived in."

A virtual vein of marble moves through this apartment. The long, low mantel in the living room, reminiscent of a grand old walk-in fireplace, is faced in rich brown marble and framed in oak. (O'Brien loves this form and has reproduced it for clients, too.) A related marble wraps the bathroom sink. He removed the tub here to gain more room and replaced it with a shower, and the new mosaic bathroom floor is the same Carrara marble as the counters in the kitchen. His own-design medicine cabinet—a tour de force of mirror, chrome-plated nickel, and complex, unobtrusive lighting—reflects slick walls tiled in crisp navy, grouted gray.

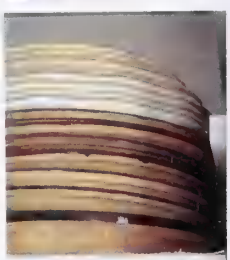


The navy "felt masculine," he says, and besides it's one of his favorite colors. Many of his neckties are the same inky blue as those tiles and the old celestial map above his bedroom desk. Two 1940s Chinese-modern chairs in the bedroom—originally blond like that living room cabinet—have been ebonized and covered in the dyed-green calfskin that he buys from a garment manufacturer. His room, as it was when he found it, is deeply tranquil.

Would he ever move? No, he declares positively. But he might like to buy the apartment next door someday and combine the two. And should Thomas O'Brien do that—if his current sanctuary is any indication—he will surely turn the other chic.

***The living room, framed here by the flat arch of the hallway (opposite), reveals the second of Thomas O'Brien's le tables, which works well as a desk. For parties, the two tables are pushed together. Jemimah nestles on leather sofa's cashmere throw. The painted Chippendale desk chair, one of three, was resurrected from a box of broken bits. Walls are painted in O'Brien's pet flat white—Pratt and Lambert's Timidity. Several of the lamps, objects, and works of art come from Aero, O'Brien's SoHo design studio. Above: The ceramics and glass on the table all repeat tones of the apartment. Seen against a Nancy Lorenz painting, they could be painted themselves as a modern still life.***













*The lovely large window at the end of the remodeled kitchen (top) is also a pass-through to the terrace. Displayed in the kitchen cabinets (above) are Thomas O'Brien's collection of vintage ceramics and his own sturdy design system of shelf supports. Right: Ornamented by monumental stone urns, the terrace, where cherry trees blossom every spring, has a rare view of both the Hudson and East rivers. It welcomes party guests all year round. O'Brien discovered here—and reused—the original framework for his beige-and-khaki ("It goes with the brick") striped awning. His old outdoor furniture got a new coat of dark green paint, and the chair and sofa backs and seats are deliberately mismatched.*

FOR MORE DETAILS, SEE RESOURCE INFORMATION











*In the bedroom, warm gray walls and weathered mirrors soften the already-mellow furniture. Ebonized chairs and tiger-striped velvet pillows on the bed are Asian notes. Opposite, clockwise from top left: Under the framed celestial map, a tray-borne gathering of ceramics and lacquer. A reassembled linen press made from 18th-century materials ("The height is perfect," Thomas O'Brien says) and an eccentric wood hat rack. Marble moldings trim navy tile in the bathroom, and bits of vintage glass shine within and below the sleek medicine chest.*



# DRAMA ON A SMALL STAGE

*New York designer Christopher Coleman's résumé might read: "welcomes a challenge." In his own studio apartment he demonstrates how to pack function, spirit, and well-priced style into very tight quarters*

By Jill Kirchner  Photography by Tom McWilliam  Produced by Sarah Kaltman Can







**Having lived in several** cramped New York apartments and cut his teeth designing minuscule show house rooms, Christopher Coleman has perfected the art of dealing with spatial constraints. He chose his 375-square-foot studio for its relatively high ceilings, good light, and separate kitchen. The rest required ingenuity. He stained the wood floors ebony "to ground everything," then banded the walls in bold fifteen-inch chocolate-brown stripes because "I didn't have money for artwork, but this makes a graphic statement and lengthens the room." Another space-stretching illusion: velvet-edged painter's-cloth curtains hung wall-to-wall and floor-to-ceiling. The same inexpensive velvet, bought from a theatrical supplier, is a soft divider at doorways. His furnishings are an inventive mix of custom-made (storage cabinet, pull-out sofa) and junk-store salvage (cut-down console upholstered with cream leather for a coffee table; a Woolworth's lampshade fringed and hung from an antique pulley). "As long as everything has its place I'm perfectly happy in one room," says Coleman. "It's like a mini hotel suite."

***Lounge chairs (top left) from the 1940s were originally upholstered in checkerboard horsehair for a show house; rug is a 1960s cotton weave. Above: Coleman uses the table, a furniture clearance find, for dining, working, writing. Left: In the dressing area, velvet curtains replace closet doors and hint at rooms beyond.***

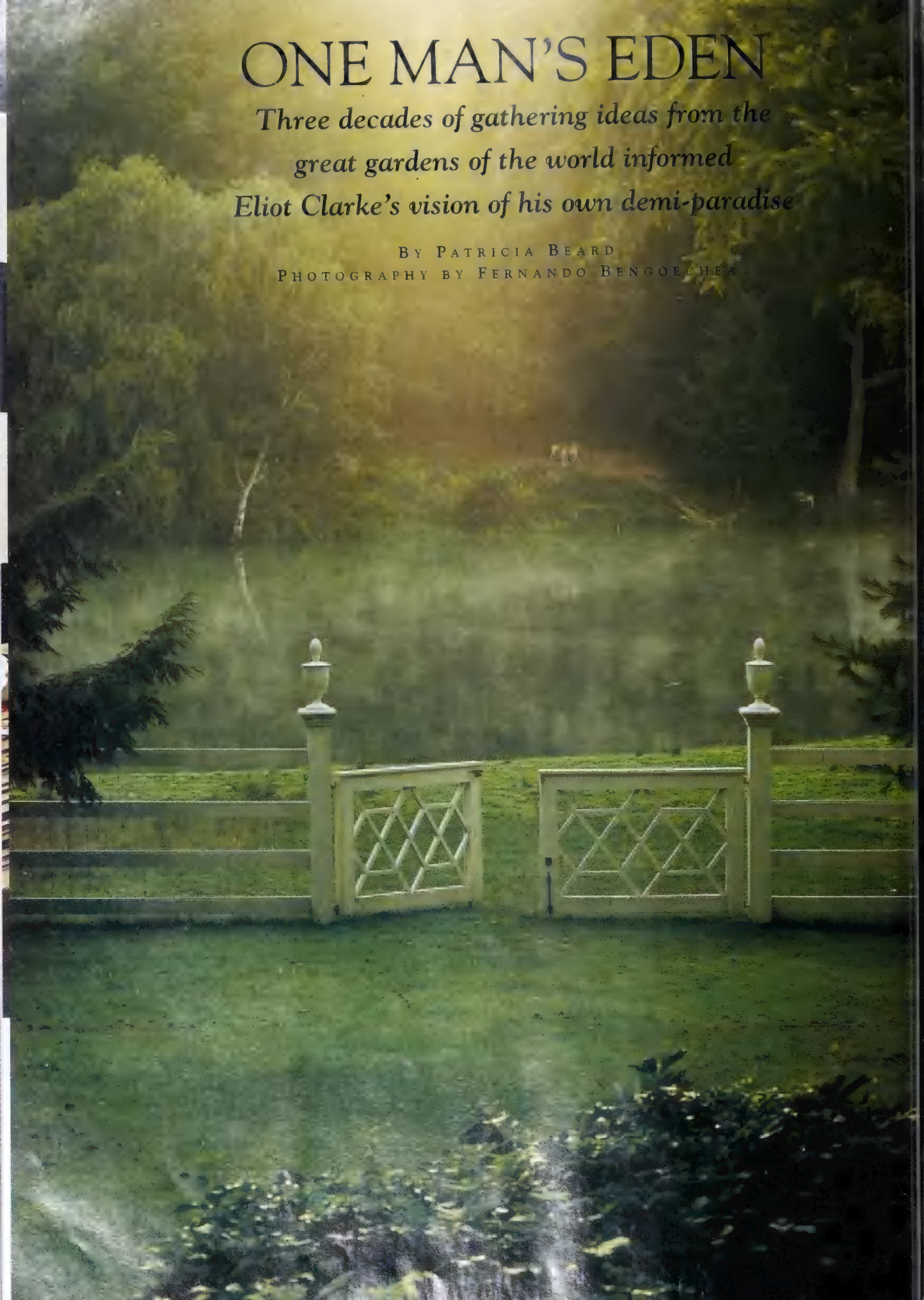
FOR MORE DETAILS, SEE READER INFORMATION

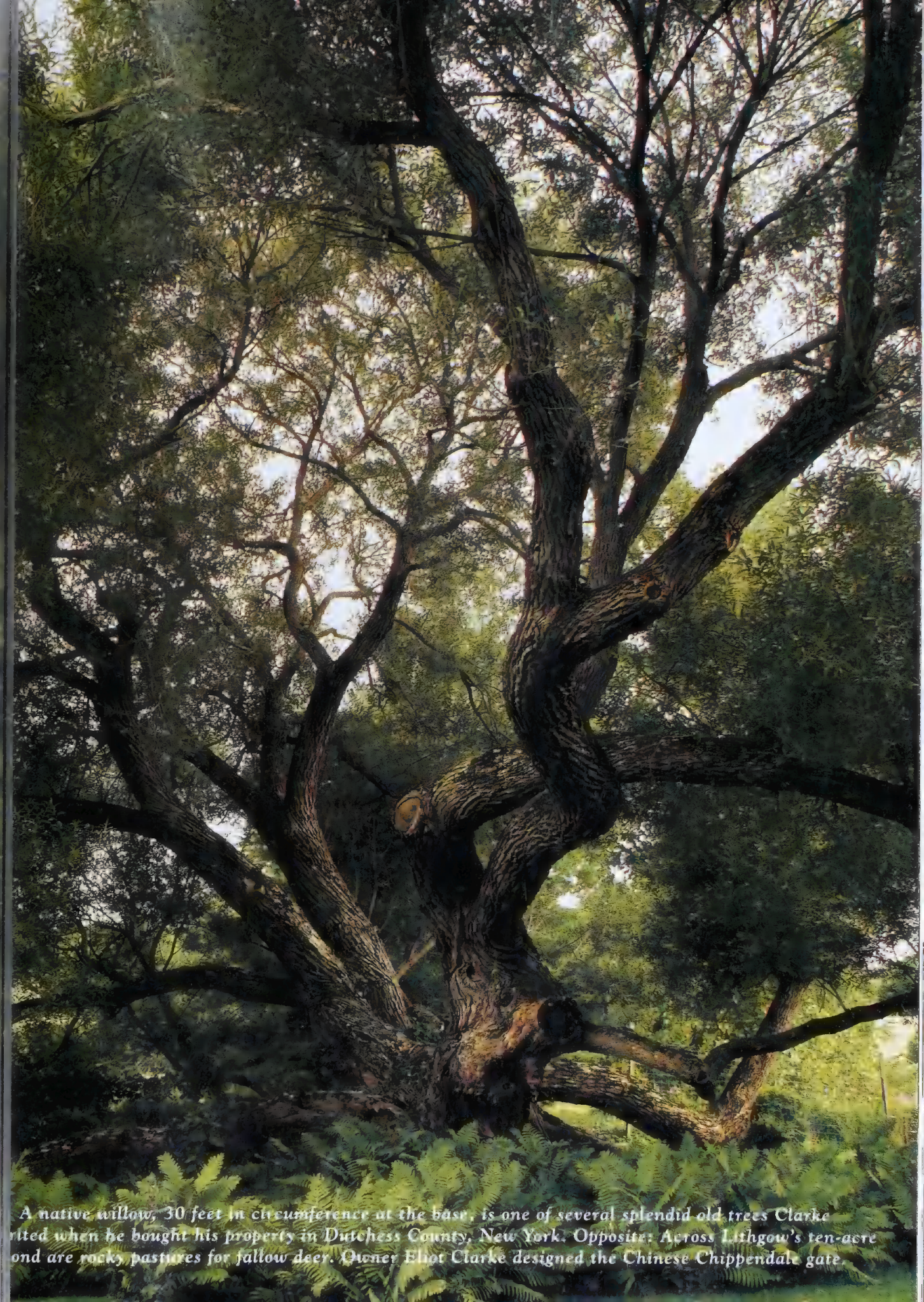
# ONE MAN'S EDEN

*Three decades of gathering ideas from the great gardens of the world informed Eliot Clarke's vision of his own demi-paradise*

By Patricia Beard

Photography by Fernando Bengoechea





*A native willow, 30 feet in circumference at the base, is one of several splendid old trees Clarke* *nited when he bought his property in Dutchess County, New York. Opposite: Across Lithgow's ten-acre* *ond are rocky pastures for fallow deer. Owner Eliot Clarke designed the Chinese Chippendale gate.*







**Out on the lawn,** between the l yellow clapboard house and the l placid pond, Eliot and Susie Cla are opening the summer season a June garden party. About 300 of th neighbors in the lush, well-tend farmlands of Dutchess County, N York, have gathered at Lithgow, t Clarkes' 800-acre property, to ce brate the garden, and most parti larly one brief and shining mome the blooming of the spirea walk.

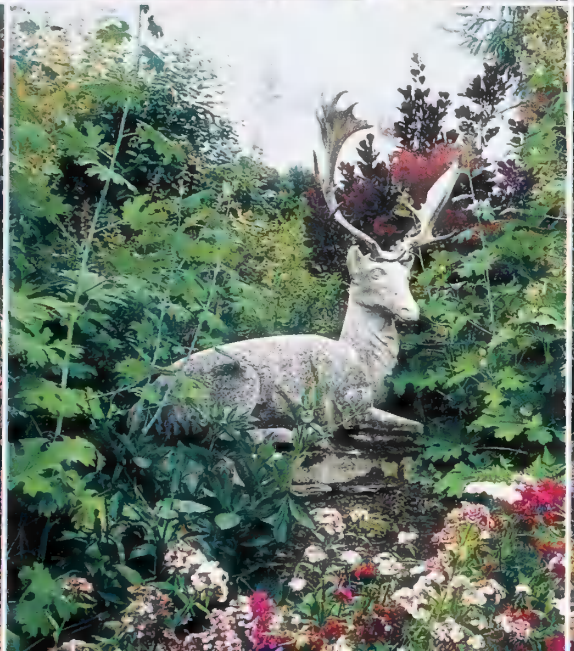
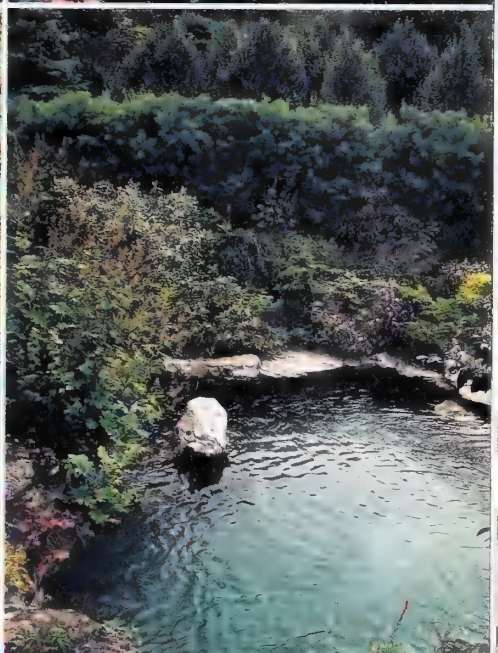
The walk deserves to have own place on the local social cal dar. When the parallel rows of *Spi vanhouteii*, approximately 320 f long, are covered with white flow the allée is so gorgeous it's hard focus on the rest of the Clarkes' qu remarkable twenty-acre garden. Eliot Clarke, who for thirty years been its passionate designer, plan man, digger, and weeder, will certai try to point out other attractions, the Latin names of beloved plants off his tongue—*Petasites* and *Scæv Miscanthus* and *Larix kaempferi*— will guide groups of the entran past the herbaceous borders, down linden allée, and across the little Chinese bridge to an island in on the ponds he has made. He mi mention that the juxtaposition farmland, deer park, and lush flo beds is reminiscent of an Engl estate, and that the water feature this ten-acre pond with a 70-foot and a smaller pond filled by a crash waterfall—were inspired by for

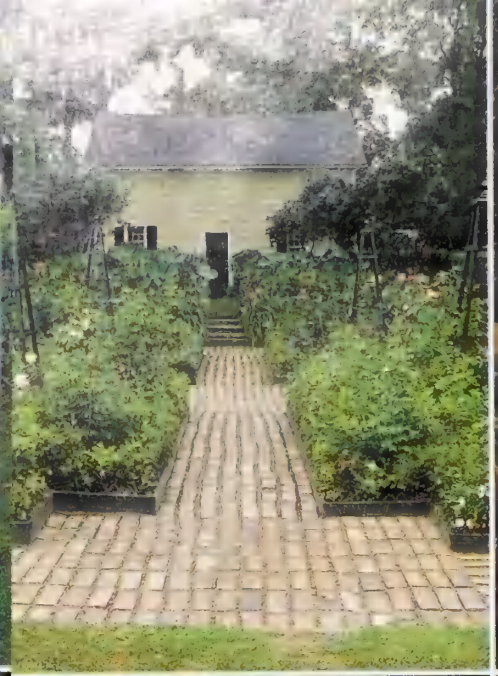
***Mixed borders in spring (top left) when poppies bloom, and in summ (center) with lilies, malva, and globe thistle. Below left: Chinese bridge leads to a tiny island in the large pond. Opposite, clockwis from top left:*** Scævola ***'Blue Fan' a 14th-century Venetian wellhead Japanese torii gate. Allée of linde with William Kent–style urn. Cla is fond of old-fashioned flowers like*** Hibiscus moschæto, Echinace Rudbeckia, ***and phlox. Rock-borde pool where the Clarkes swim. Dee statue has real antlers. Chinese bridge with*** Petasites. ***Chinese lak pavilion. Center: A favorite poppy***

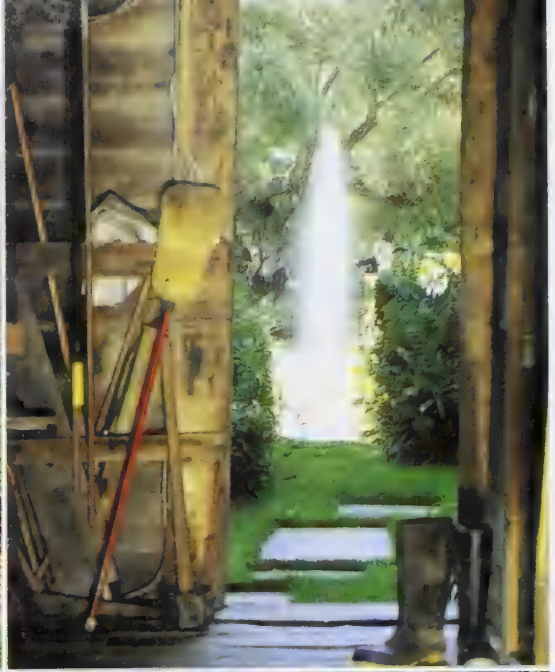


















Italian gardens. Oriental adaptat
show up in a Japanese garden, w
Clarke indulges his love of stone
the more-or-less Chinese lake p
ion; in the red-painted bridge
torii gate.

All this Eliot Clarke
wrought, nearly single-handedly,
of his boundless knowledge of his
and horticulture, garden design
architecture and his long, mu
labors. When the spirea blooms
faded and the shrubs have b
clipped to encourage flowering
spring, one can begin to unders
what he has achieved. The lands
borrows from the great gardens o
world but has developed a person
all its own, a uniquely Ameri
one—the result of taking elem
from older cultures and transla
them into something new. The s
walk, for example, was inspired by
mal old-world allées, but the exu
ant shrubs meander across the
and swells of Lithgow's lawn
casual new-world style.

There is also something refr
ingly American about the way
Clarkes enjoy their property.
classical Greek temple at the t
the hill behind the house is one o
best places in the county for a su
cookout, and the glamorous water
tures are used for swimming, boa
and fishing.

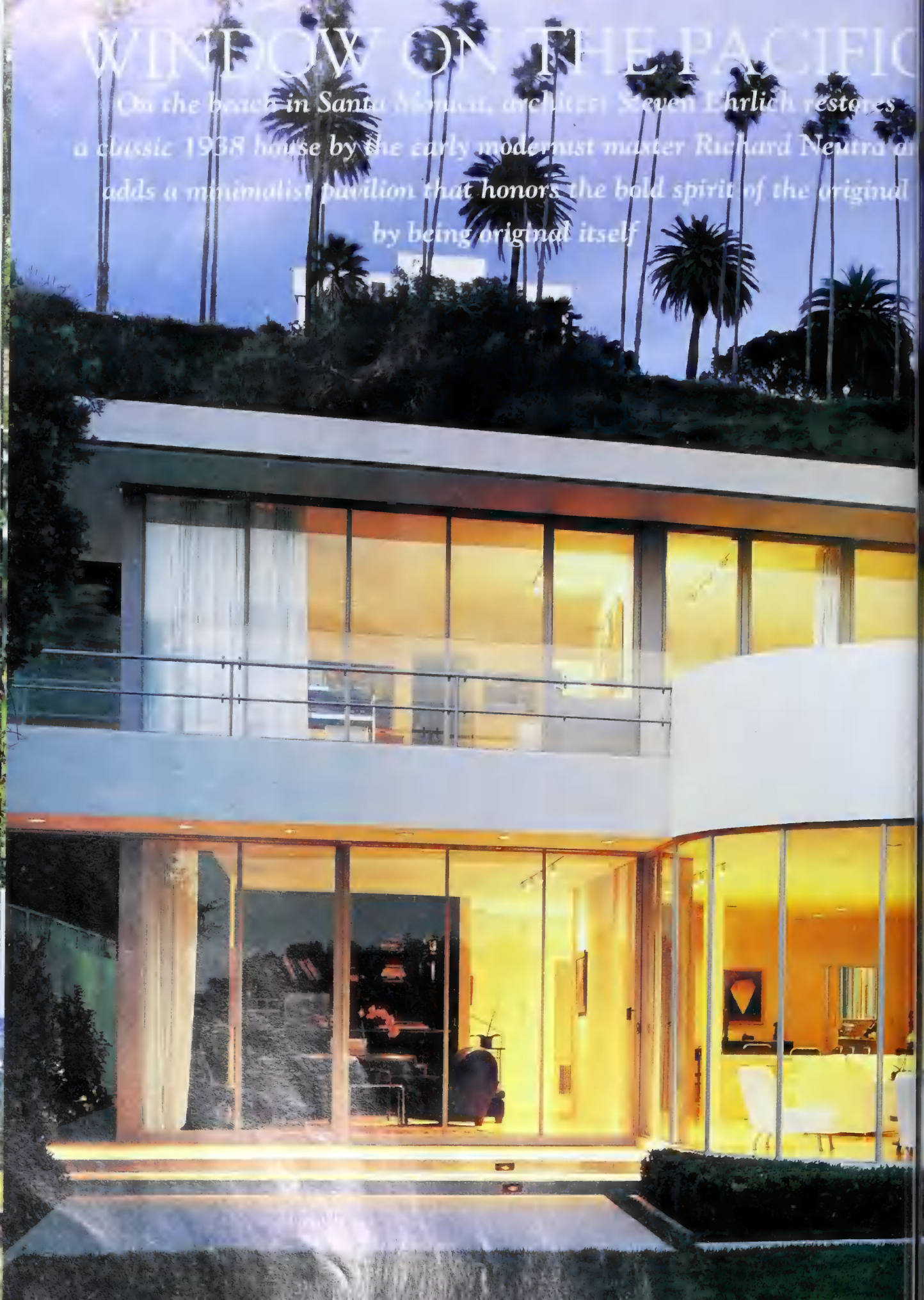
One of Clarke's great challe
of course, was to mix so many e
elements *(Continued on page*

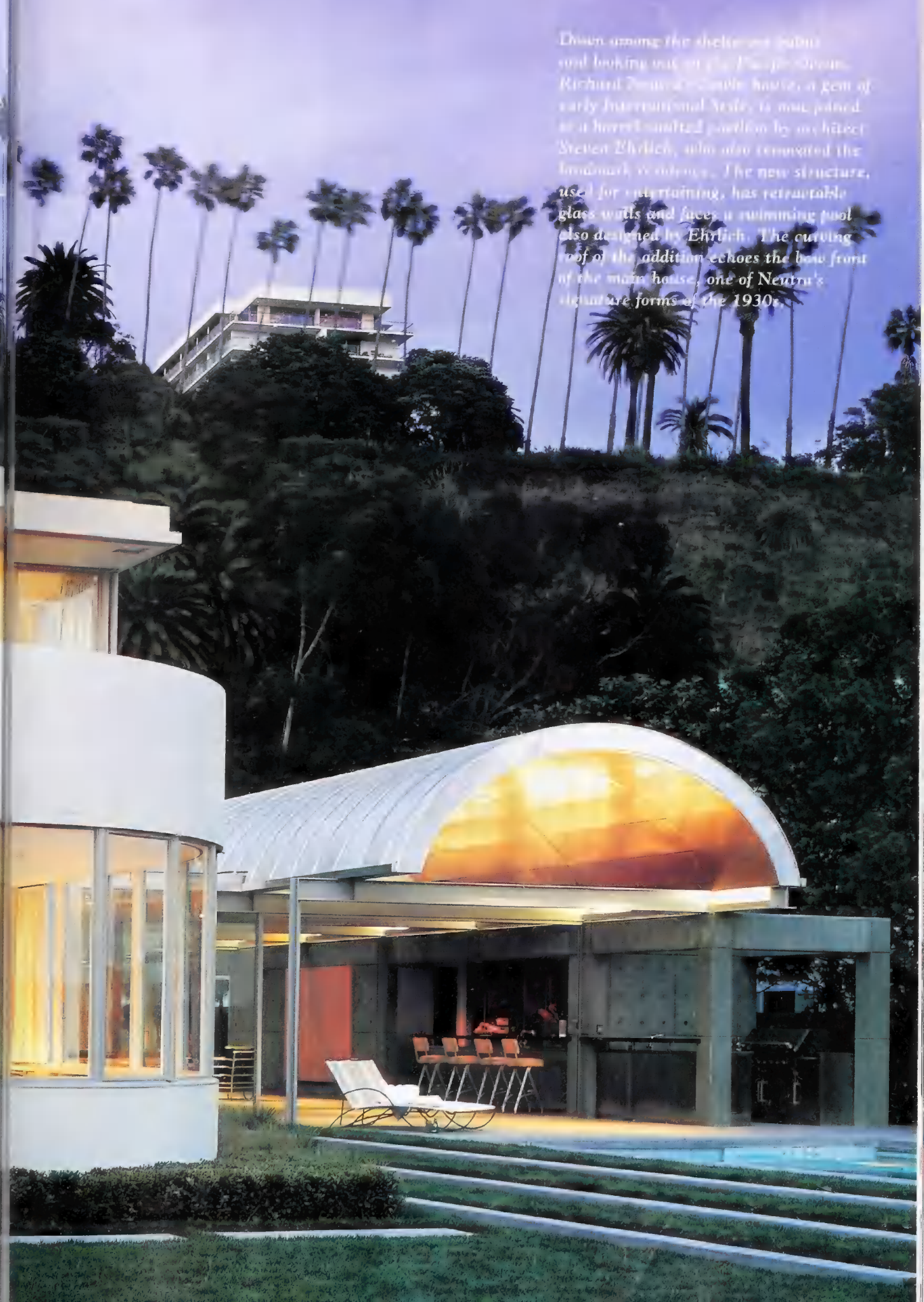
***Far left, top to bottom: Parterre inspired by those in Colonial Williamsburg suits 18th-century s Clarke with a peacock, Akbar, on a flock bought because they eat ro bugs. Clarke feeding fallow deer. left, top to bottom: Single water je a tiny pool framed by doorway of t shed. Susie and Eliot Clarke flying Lithgow flag on their jeep. To desi his Doric-columned belvedere, Cl studied pictures of the Parthenon Greek Revival churches. Opposite The spirea walk is punctuated wh it curves, midway down its length around a circular 18th-century m folly with lacy wrought-iron cupol***



# WINDOW ON THE PACIFIC

*On the beach in Santa Monica, architect Steven Ehrlich restores a classic 1938 house by the early modernist master Richard Neutra and adds a minimalist pavilion that honors the bold spirit of the original by being original itself*





Down among the shelter-seeking palms and looking out on the Pacific Ocean, Richard Neutra's Lovell House, a gem of early International Style, is now joined by a barrel-vaulted pavilion by architect Steven Ehrlich, who also renovated the landmark residence. The new structure, used for entertaining, has retractable glass walls and faces a swimming pool also designed by Ehrlich. The curving roof of the addition echoes the bow front of the main house, one of Neutra's signature forms of the 1930s.

**In Hollywood, where memory often reaches** no further back than last week's box office receipts, respect for the past is not to be expected. But the recent restoration and expansion of a true Los Angeles landmark—a house with both an intriguing show-business provenance and high architectural merit—is evidence of a growing appreciation of the region's considerable heritage of modern design. Furthermore, the sympathetic addition of a new wing onto this well-preserved survivor could serve as a textbook example of how to bring contemporary architecture into harmony with the relics of modernism's first wave.

In 1938 the Viennese émigré architect Richard Neutra designed a 5,800-square-foot Santa Monica beach house for Albert Lewin, a noteworthy collector of modern art and an MGM writer-producer-director whose films include the 1935 *Mutiny on the Bounty* and *The Picture of Dorian Gray*. Lewin was praised by one film critic as "one of the small number of Hollywood literati . . . who wished to raise the cultural level of pictures." Built on a long, narrow lot directly facing the Pacific, this luxurious seaside villa epitomized Neutra's inspired fusion of International Style rigor and California sensuousness. The latter quality was not lost on one later owner of the house, the voluptuary Mae West, who must have enjoyed the views of beautiful bodies cavorting on the beach outside Neutra's innovative window-walls.

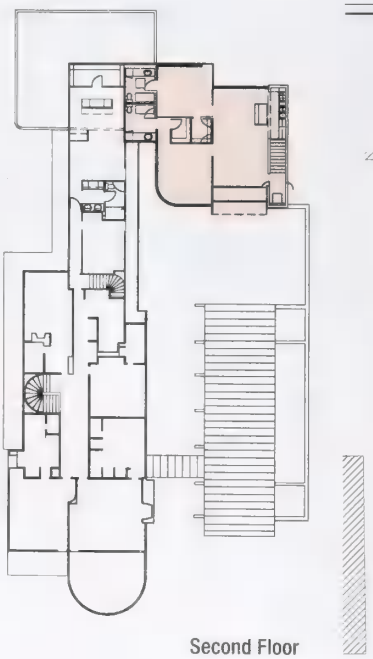
As widespread as the International Style became in the 1950s, the houses of the movement's early exponents such as this one tended not to be very large, especially by the rapidly expanding spatial expectations of postwar America. It was fortunate that no serious harm was done to this prime piece of architecture in intervening decades. Its current owners, a couple with a small child, wanted to enlarge the structure when they bought it a decade ago, but were unable to until an empty lot next to the constricted property came onto the market in 1995.

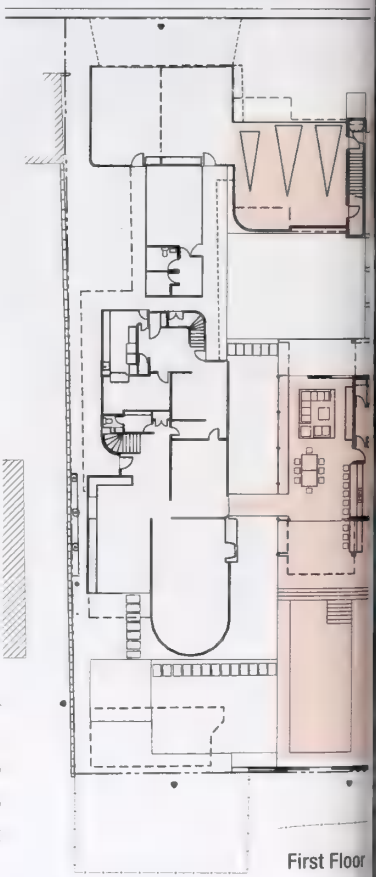
The owners then approached Los Angeles architect Steven Ehrlich to restore the Neutra house and to design an addition that would give them more space for entertaining, extra rooms for guests and servants, and additional parking, a big problem on their stretch of the heavily traveled Pacific Coast Highway. Ehrlich knew just what to do and remained uncowed in the presence of an architectural masterwork. "My first built work in L.A. twenty years ago was an artist's studio right next to a Neutra house," he recalls, "so I've had experience in making something new to coexist with his designs. It's important to honor the architecture—not to repeat, but to understand what's been done and to complement it."

Ehrlich's renovation is exemplary. The relative modesty of International Style interiors was a quality he and his clients wanted to retain, and they wisely steered clear of all the hyper-luxurious materials that seem to go hand-in-glove with 1990s minimalism.

Where Ehrlich proves his mettle is in his graceful 2,600-square-foot addition. Here he took his major cue from the curving living-room window bay of the old house. Because Neutra invariably designed flat-roofed houses, Ehrlich's choice of a barrel vault for his new entertaining pavilion (which also serves as a media room) marks the addition as patently his own. The slightly flattened arch of its roof—the same form Louis Kahn used so memorably at the Kimbell Art Museum in Fort Worth—links old and new with a subtle playfulness rather than strict mimicry.

With elegant understatement, Ehrlich contrived to make the rest of the pavilion virtually vanish. Window walls retract into pocket doors, and the covered structure is linked to the house by a nearly invisible glass tunnel. A final disappearing act occurs when a button is pushed and the steel gate on the beach side of the pavilion and the pool slides back to reveal the primal view of beach and ocean.



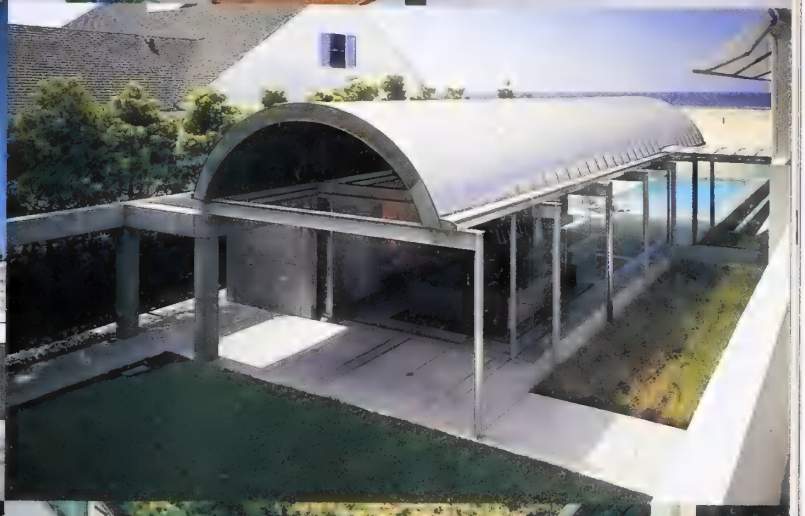




***Built for a Hollywood produce the Lewin house still exudes t sleek glamour of the days whe modernism was young. The p owners' superb collection of Moderne and midcentury mod furniture adds to the aura of p authenticity. Clockwise from opposite top left: Curving glass of living room recalls the influ of nautical design on early International Style. A Jean P wood chair and Warren McAr end table behind it. Pavilion s on narrow vacant lot south of original house. New guest roo and garage were tucked behin pavilion. Pavilion includes a k with Warren McArthur barsto Courtyard as seen from new sp Swimming pool follows the lon of the public space. New stree facade on busy Pacific Coast Highway adds privacy and pay tribute to International Style.***

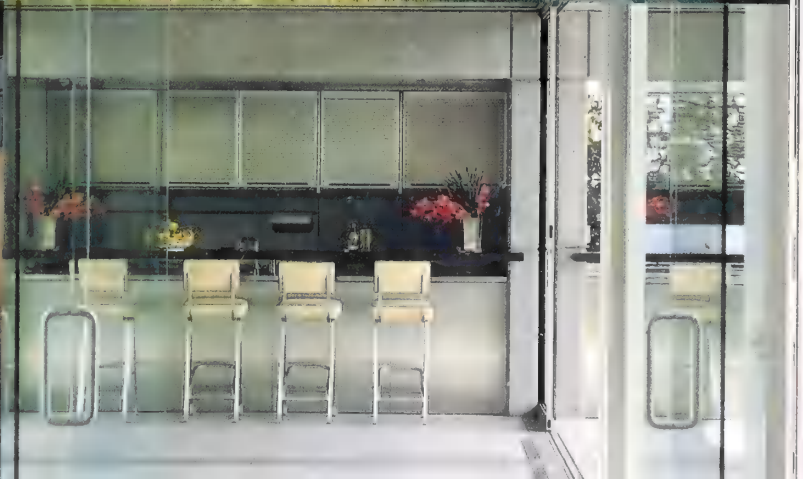
***Shaded areas represent Steven Ehrlich's additions to the Rich Neutra house.***

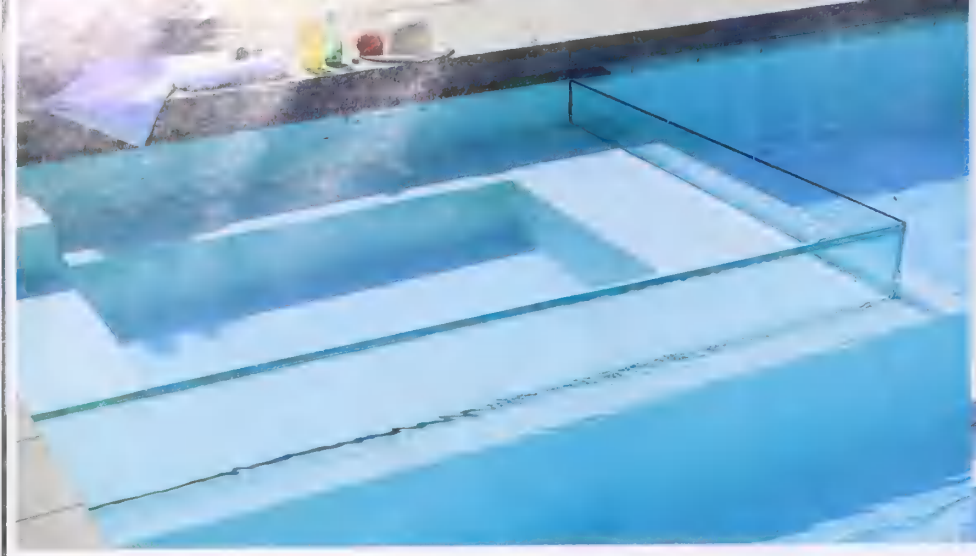
FOR MORE DETAILS, SEE READER INFORMATION











*The extreme simplicity of Steven Ehrlich's forms and the focus they give to water and sky recall the minimalist architectu of Luis Barragán. The pool is often the center for large parties. Above left: Surrounded by a thin glass fence, a spa has heated water and jets. Above right: Pivoting wall opens to reveal an outdoor shower. Below: Central segment of sliding ste gate shields pool from beach. Opposite: When the gate is open, the pavilion seems like a cabana for the Pacific.*







# THE CHEF AT HOME

*With restaurants in New York, Hong Kong, and London, Jean-Georges Vongerichten seldom has time to entertain, but when he does it's a brilliant affair*

By Jane Ellis
Photography by Quentin Bacon

*The host (above) lights the candles and checks the table, set with Bernardaud porcelain and Christofle silver. Opposite: A kaleidoscope of party pictures. The lady in red is Min Nguyen.*

**As a child in Alsace,** Jean-Georges
gerichten adored the intensely flavored
ant food cooked by his mother. Toda
most convivial party food for this supe
is still simple and served family-style. To show how easy it can be to
tain in the holiday season, Vongerichten threw a party in the hand
duplex he shares with Min Nguyen using recipes from his new book
*Georges: Cooking at Home With a Four-Star Chef*, written with
Bittman (Broadway Books). When guests sat down, the first cour
tangy salad of fennel, apple, and juniper berries—was already on the
Then Vongerichten served Cornish game hens with a festive herbed
stuffing, carrots simmered in orange juice and cumin seed, a gl
Languedoc. For dessert he presented spiced caramel pears with
chocolate sorbet and slices of sableuse.

"Four-star food doesn't have to be complicated," he says, "but
to start with four-star ingredients." At home and at his inventive r
rants he cooks only the best each season has to offer. His Manh
dining places now include the new Mercer Kitchen, the celebrated
Georges, the southeast Asian- and French-inspired Vong (which ha
posts in London and Hong Kong), JoJo, and he has just opened a
house in Las Vegas. Those who can't snag a reservation needn't de
His new book has plenty of uncomplicated recipes to try at home.



*Recipes adapted from* Jean-Georges: Cooking at Home with a Four-Star Chef *by Jean-Georges Vongerichten and Mark Bittman (Broadway Books, 1998)*



## FENNEL AND APPLE SALAD WITH JUNIPER

*This salad can also be served with grilled shrimp or smoked salmon.*

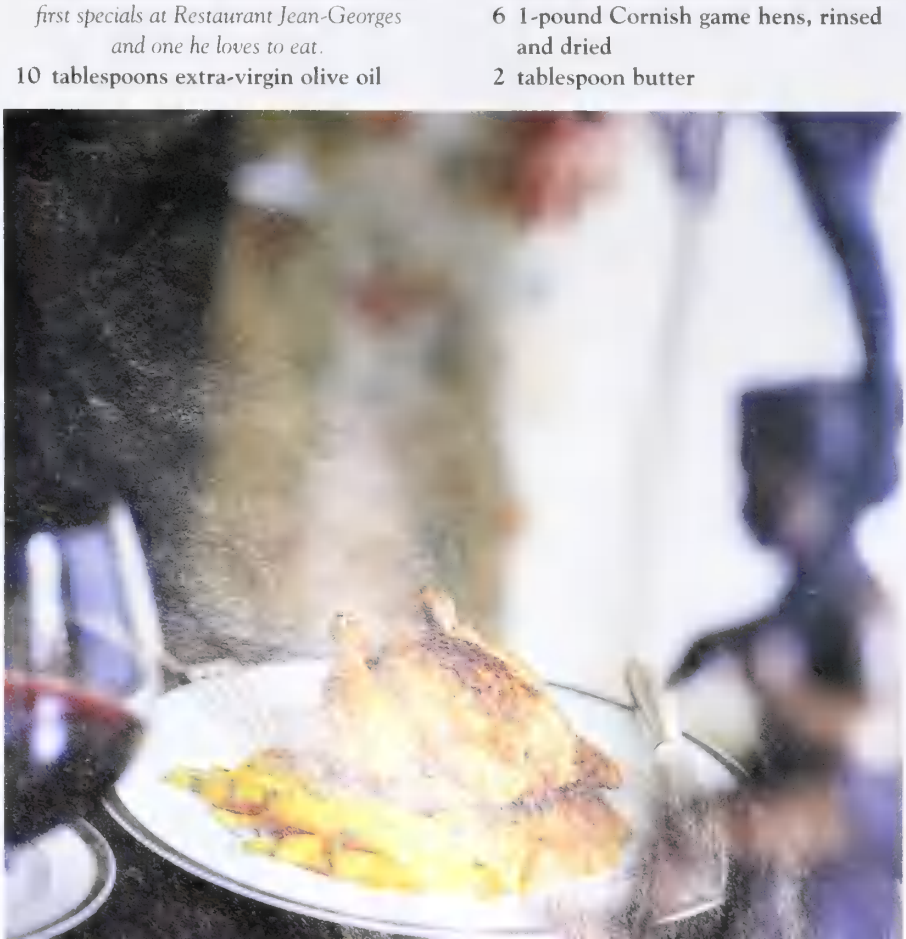
- 1½ pounds fennel bulb, trimmed and cut into paper-thin slices; 2 tablespoons feathery top minced and reserved
- 2 Granny Smith apples, cored, quartered and cut into paper-thin slices
- Juice of 2 lemons
- 3 tablespoons extra-virgin olive oil
- Salt and freshly ground black pepper
- 20 juniper berries, crushed and minced

Toss fennel slices, apple slices, lemon juice, olive oil, salt and pepper to taste in a bowl. Stir in juniper berries. Marinate 5 minutes. Garnish salad with feathery tops. Serves 6.

## ROAST CORNISH GAME HENS WITH HERB-BREAD STUFFING

*These butter-basted birds with a quick traditional stuffing were one of the first specials at Restaurant Jean-Georges and one he loves to eat.*

- 10 tablespoons extra-virgin olive oil
- 8 slices bread, crusts removed and bread cut into ½-inch cubes
- ½ pound chicken livers, diced
- Salt and freshly ground black pepper
- 5 garlic cloves, peeled and minced
- 2 large shallots, peeled and minced
- 2 teaspoons dried thyme leaves
- 4 tablespoons minced fresh parsley leaves
- 6 1-pound Cornish game hens, rinsed and dried
- 2 tablespoon butter
- 4 thyme sprigs
- 4 garlic cloves, unpeeled and lightly crushed



Heat 6 tablespoons olive oil in a l skillet over high heat for 1 minute. bread cubes. Toss until golden brown, al 5 minutes. Remove pan from heat. P bread cubes in a bowl. Set aside.

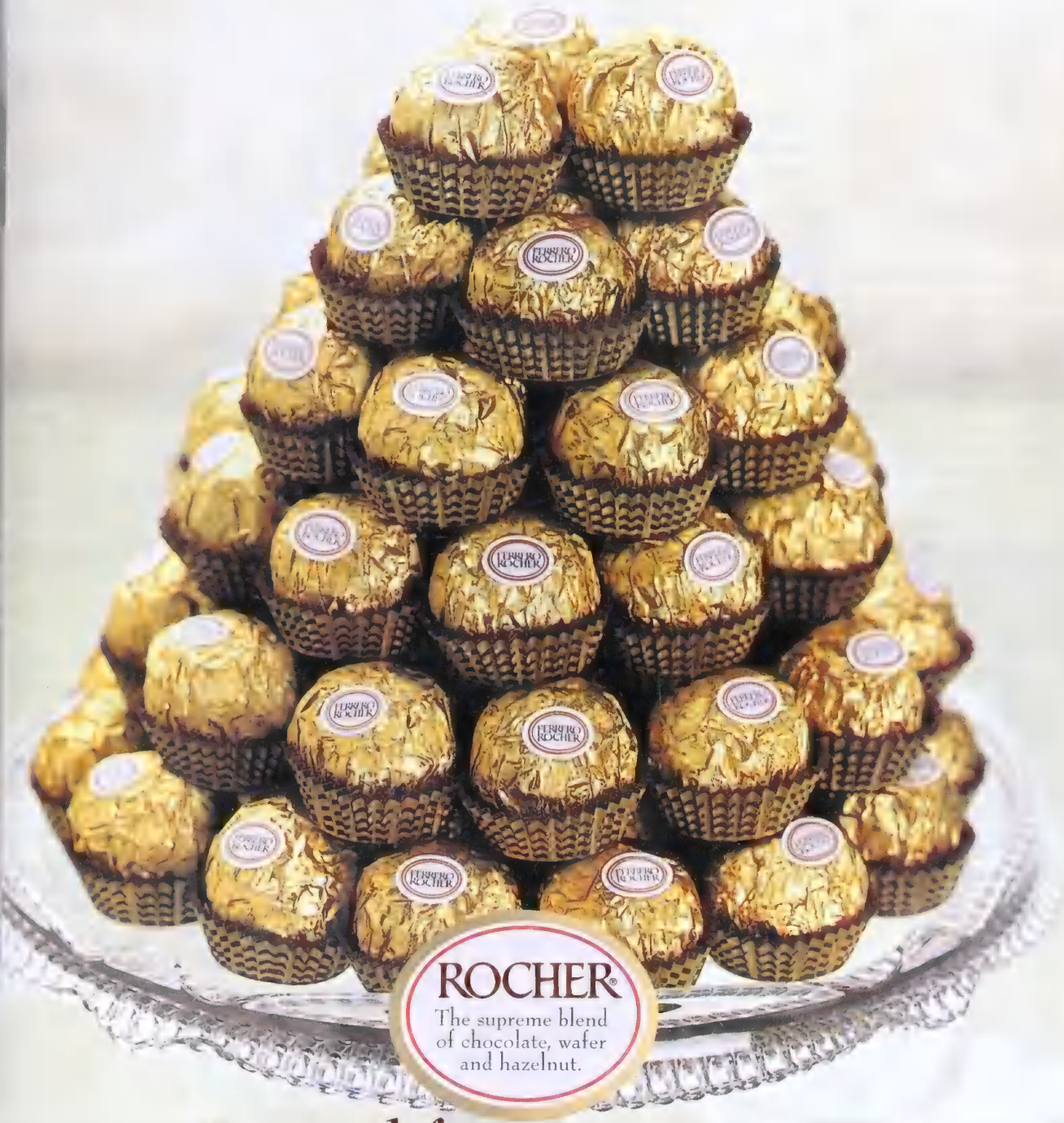
Wipe out skillet with a paper towel. 2 tablespoons olive oil. Place skillet high heat. Sprinkle livers liberally with and pepper and add to pan. Add minced lic, shallots, and thyme leaves. Cook, stir occasionally, until liver loses its rawn Remove pan from heat. Add liver mixtu bread cubes. Add parsley, salt and pepp taste. (Stuffing can be prepared 2 day advance; cover and refrigerate.) When s ing is cool enough to handle, stuff the h Truss or close hens with skewers. Sea hens all over with salt and pepper.

Place an ovenproof casserole over h heat. Add the remaining olive oil, bu thyme sprigs, crushed garlic, and any sc from hens, such as necks or wing tips. hens and brown lightly on both sides of breast. Turn hens onto their backs. P casserole in a preheated 500°F oven. B with pan juices every 5 minutes. Roast done, about 30 to 40 minutes (there sh be no trace of pink). Remove casserole oven. Place hens on a platter. Discard sc Degrease pan. Place casserole over high and add ⅔ cup water. Cook 2 minutes. Sc brown bits from bottom of casserole. until incorporated. Remove pan from h Pour strained pan juices over hens. Serv

# *Rocher is perfect for entertaining:*

It comes with a party hat!






## Dressed for any occasion.

### SIMMERED CARROTS WITH CUMIN AND ORANGE

*This slow-cooking technique intensifies the flavor of carrots. You can make this dish two days in advance; just refrigerate, then reheat—even in a microwave. Add the lemon juice and cilantro at the last minute. Vongerichten uses this as a sauce with steamed fish or sautéed chicken.*

- **1 teaspoon cumin seeds**
- **1 teaspoon grated or minced orange zest**
- **1 teaspoon minced garlic**
- **4 tablespoons extra-virgin olive oil**
- **Pinch of salt**
- **¼ teaspoon sugar**
- **1 cup freshly squeezed orange juice**
- **1½ pounds carrots, 6 to 8-inch long and about ¾-inch thick, trimmed and peeled**
- **1½ teaspoons fresh lime or lemon juice**
- **2 tablespoons chopped cilantro**

Place cumin seeds, orange zest, garlic, olive oil, salt, sugar, and orange juice in a large saucepan. Set pan over medium heat and bring to a boil, stirring. Add carrots. Turn heat to low. Cover pan. Mixture should be bubbling gently. Cook until carrots are very tender but not falling apart, about 45 minutes. Remove pan from heat. Gently stir in lime juice. Sprinkle with cilantro. Serve immediately. Serves 6.

### SPICED CARAMEL PEARS, BITTER CHOCOLATE SORBET, AND SABLEUSE

- **¾ cup sugar**
- **6 Anjou or Comice pears, peeled and stems left intact**
- **4 star anise pieces, coarsely crushed**
- **6 4-inch cinnamon sticks, coarsely crushed**
- **6 cloves, coarsely crushed**
- **2 tablespoons peppercorns, coarsely crushed**
- **1 cup honey**
- **8 tablespoons unsalted butter**
- **½ cup crème fraîche**
- **Bitter chocolate sorbet, recipe follows**
- **Sableuse, recipe follows**

Heat 4½ cups water and the sugar in a saucepan to a boil. Add pears. Reduce heat to a simmer. Cover pears with a piece of parchment paper. Cook until tender but not mushy, about 25 minutes. Remove pan from heat. Discard paper. Remove pears with a slotted spoon and place on a plate. Set aside.

Place crushed spices in a bowl. Mix thoroughly. Set aside.

Place honey, butter, and 2 teaspoons of crushed spices in a saucepan. Bring to a boil, stirring constantly until liquid turns pale golden brown, about 5 minutes. Remove pan from heat. Spoon caramel over pears until well coated. Add crème fraîche to the remaining caramel and stir [illegible] incorporated.

Place a generous spoonful of car[illegible] cream on 6 dessert plates. Top with a [illegible]. Add a scoop of sorbet and several slic[illegible] sableuse to plates. Serves 6.

### BITTER CHOCOLATE SORBET

*Because it is so low in fat, chocolate sorbet has a very limited storage life; ma[illegible] it and eat it the same day.*

- **½ vanilla bean, split, or 1 teaspoon vanilla extract**
- **¾ cocoa powder**
- **½ cup sugar**

Place 2¼ cups water in a saucepan bring to a boil. Cool slightly. Set aside.

Scrape vanilla bean seeds into a b[illegible] Discard bean. Add cocoa, sugar, and v[illegible] Whisk until blended. Strain cocoa mi[illegible] into another bowl. Chill. (Mixture ca[illegible] made up to 2 days in advance and kept i[illegible] refrigerator.) Process in an ice cream ma[illegible] according to manufacturer's instruct[illegible] Serve as soon as possible. Serves 6.

### SABLEUSE

*Sableuse, a 19th-century Parisian butt[illegible] cake, is light and airy, yet rich. It is unusu[illegible] the proportions of ingredients, the mixi[illegible] method, and the use of cornstarch.*

- **1 cup unsalted butter, melted and cooled**
- **Additional butter to grease pan**
- **9 egg yolks**
- **1 egg**
- **14 tablespoons sugar**
- **½ cup flour**
- **½ cup cornstarch**

Butter a 9-by-5-inch loaf pan. Lin[illegible] bottom with a piece of parchment or w[illegible] paper to fit. Butter paper. Set aside.

Place egg yolks, egg, and sugar in the[illegible] of an electric mixer. Beat on medium [illegible] for 20 minutes. Mixture will become [illegible] and very thick. Beat in the flour and [illegible] starch at low speed until just combined [illegible] butter and beat on low speed until just [illegible] bined. Turn the speed to medium and [illegible] for 10 seconds. Pour batter into preparec[illegible] Wrap entire pan with a single sheet o[illegible] minum foil. Bake in a preheated 375°F [illegible] until top of cake is lightly browned, abc[illegible] to 50 minutes.

Remove cake from oven. Unwrap. Ii[illegible] diately invert the pan onto a flat pl[illegible] Lift off the pan and paper. Wrap cake in[illegible] tic wrap. Cool. To serve: Remove wra[illegible] slice carefully with a serrated knife. S[illegible] 8 to 12. ■



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# PAN HANDLERS

*What do chefs and serious home cooks really want? Hackman commissioned top designers to create high-performance tools*

By Stephanie Rank

***1. Italian architect Renzo Piano gave stainless-steel flatware streamlined simplicity. 2. Finnish sculptor Stefan Lindfors paired a contoured salad bowl with flat servers. 3. & 6. Glen Oliver Löw and Antonio Citterio, a German-Italian design team, surface-brushed stainless-steel flatware for a matte effect. 4. Swedish glassblower Carina Seth-Andersson moved into a new medium with her steel serving dish. 5. Swedish industrial designer Björn Dahlström's classic cast-iron Dutch oven has a precise, powerful shape.***

**When it came to envisioning what's next in cookware,** Hackm Finland, one of Europe's oldest makers of kitchenware, went straig the front lines and asked chefs about their wants and needs. Using information, Hackman then put six artists and designers on the The result: clean-lined, task-specific tools that offer equal aesthetic performance pleasures.

Swedish industrial designer Björn Dahlström—who believes ing is about appreciating "the simpler things in life: aromas, flavors, the sounds of the kitchen"—turned out a super-trim task force o seasoned cast iron that includes grill and sauté pans and a Dutch Glassblower Carina Seth-Andersson and sculptor Stefan Lindfors ap clear-eyed Scandinavian vision to serving pieces. Double walls give Andersson's cylindrical brushed-steel bowls thermal properties. Lin sculpted a pair of gleaming wand-shaped salad servers and treate nubby bowl to two finishes—matte outside, high shine inside.

Pritzker Prize–winning architect Renzo Piano applied strea ing principles to stainless-steel eating utensils because, he exp "cutlery is not just an object, it's an extension of the hand, a cor ation of the fingers—the simpler it is, the better." Glen Oliver and Antonio Citterio's smoothly linear flatware is made of br chrome-nickel steel with knives of forged steel. Löw sums i "There's a call for well-designed, functional tools that respond t new needs of kitchen work spaces." ■



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*Continued from page 168*

into a cohesive wl but he came to Lithgow well prepared. He was already steeped in gardening and determined to design his own as "a formal layout with informal planting." His parents had been avid gardeners and had given him his own plot to plan, till, and plant when he was ten. In the 1950s he learned about Oriental landscape traditions when he was near Kyoto, recovering from injuries sustained in the Korean War. Later, on extensive travels in Asia and Europe during his long career as an international banker, he interspersed business trips with weekend garden visits, avidly taking photographs and making notes.

Soon after Clarke bought Lithgow, where he spent weekends until he moved to Dutchess County full-time in the mid-1980s with Susie and their son, Eliot, Jr., he began laying out his formal plan. He followed the old tradition of the East Coast and the South, aligning the center axis of the main garden with the center hall of the house. Eventually he stretched this axis as far as it could go to the top of the hill above the rough, scrubby deer pastures, where he anchored it with the Doric-columned belvedere. The farm supports about 300 white-spotted fallow deer, which the Clarkes sell for breeding stock, and for venison to a group of restaurants.

Over the next three decades, fanning out between house and pavilion with a system of cross axes, Clarke created individual gardens. They developed slowly at first. In the early days Clarke's work schedule limited him to weekend gardening, so instead of attempting high-maintenance flower beds he focused on the long-term picture—planning the structure, planting trees as windbreaks, and clearing the acreage immediately behind the house. As he cleaned up the herbaceous borders overgrown with brambles and the "twisty, turny Victorian shrubbery," all that was left of a once-beautiful 19th-century landscape, he uncovered tough old plants—hollyhocks, lupines, lilies, asters, and peonies—that he would later use as a basis for his new borders.

Just as the structure of Clarke's garden holds the exotic elements together, so does his consistent taste for st colors. He uses all kinds of reds and yellows and is curr trying to bring in more blue. His favorites of the momer *Scævola* 'Blue Fan' and the tall, spiny verbena with lave blue flowers that bob in his borders. He has experimented various approaches to color, including Gertrude Jekyll' tem of planting the quieter tones at the outer ends of a b and moving into warmer and brighter shades toward the dle. Typically, however, he has not followed the idea too ishly because he thinks doing so can lead a gardener a "As the great Jekyll herself said, the main purpose of a garden is to be beautiful and *then* to be blue."

"Of course," Clarke adds, "all gardens are green." As of foliage as he is of flowers, he chooses plants for their va leaf textures, shapes, and shades of green. Among tho likes best are dramatic grasses—*Miscanthus sinensis* 'Stri with green and gold snakelike stripes, and its relative great native grass of China, *Miscanthus giganteus*—tall seled *Macleaya cordata*, and, near ponds, *Petasites japo giganteus* with leaves that measure four feet across.

Asked how many species and cultivars the Lithgo dens contain, Clarke estimates about 500. The tally inc 125 shrubs, 250 perennials, 100 bulbs, as well as the annu uses to fill in when the perennials fade—cleome, Me sunflowers in red and orange, cosmos, zinnias, deep red ranthus, blue salvia—and more than two dozen spec trees. He was fortunate to have inherited some ancient mens, among them a native willow whose branches spa enty feet, and locusts *(Robinia pseudoacacia)* planted 1814 to act as lightning rods. "They attract lightning but usually burn," Clarke explains. Even more astonishing his vast assortment of plants is his persistence in se exactly what he wants; he buys from some thirty nur

Clarke, who is now working as a business consultar has more time to spend in his garden, does most of the himself, although he has two helpers to mow, edge, an As the chief weeder, C has cut down on the j planting everything in h ders "twice as close toget you are supposed to."

While Lithgow ha streamlined to keep hard to a minimum, Eliot C cheerfully admits it woul the experience to elimina much work. He feels th in the garden, on his kr the dirt, that the true ga enters a zone of meditati this state Clarke contin fulfill what he reckons purpose of gardening: "t re-create Paradise on e




1. Mixed borders
2. Shade gardens
3. Rose parterre
4. Lime walk
5. Wellhead garden
6. Cascade garden
7. Herbaceous borders
8. Chinese bridge and water lotus
9. Sheared Tuscan allée
10. Spirea avenues
11. Zen garden
12. Lilac circle
13. Shrub border
14. Belvedere temple
15. Deer park

# Messes come in all sizes, fortunately so does Bounty Select-A-Size.



**One sheet for small jobs.**
Messy faces, wet hands, splats of pudding...

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Cups that slip, drops of jelly, a smear of sticky peanut butter...

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Puppy paw-prints...

So many spills and messes in so many sizes. Just when you finish cleaning a face, someone else's juice goes "splop," or the puppy's muddy paw prints need cleaning. With Select-a-Size you can choose just what you need for every job. And with Bounty's outstanding absorbency and durability, even smaller sheets clean up spills and messes quickly! Splashes, splatters, sprinkles, dabs, drips, puddles. Select-a-Size is always the right size for any job.

## The Quilted Quicker Picker-Upper

Bounty
Select-a-Size

&G 1998

*Ralph and Terry Kovel tell you where it's from and what it's worth*


1


2


3


4


5

***1. Can you tell me about this teapot? It is marked Phoenix China, Czechoslovakia.***

**C.M., *Franklin, WI***

Soon after Czechoslovakia was formed in 1918, the name of the country began to appear on pottery produced there. From 1918 to 1950, orange and black were common colors for many types of Czechoslovakian glass and china. This teapot—probably part of a set that included sugar, creamer, cups and saucers—is worth $150.

***2. I received these dishes from my mother. They all have the same orange and gold border but different flowers, birds, and fish in the center of each plate. The mark on the back says "Geo Rouard, 34 Au De L'Opere, Paris."***

**M.R.A., *Buenos Aires***

In the 1860s "Japonisme" influenced designers in France, the United States, and England. Asymmetrical borders and center designs, along with images of Oriental fish, birds, and plants, are all elements of this movement. The koi, a variety of goldfish often pictured swimming near vegetation, as on this plate, is a Japanese symbol of success and perseverance. Your dishes appear to be from France in the 1800s, but the mark suggests a later date because Rouard did not register his trademark until 1953. Each plate has a value of $75.

***3. This ceramic old man is approximately 11 inches tall and has an Oriental mark impressed in the base. I'm curious about his origin, age, and value.***

**C.D., *Greenwich, CT***

You have a figure that represents the Chinese god of longevity. He has a very high forehead, white hair and eyebrows, and is usually shown smiling and holding rare fruit or a wooden staff. Because of the lack of detail in the molding of the figure (notice the hand) and the colors of the glaze, we think that the manufacture date is around the early 1900s, and that the figure would sell for $300.

***4. Our chest is wood covered with painted pigskin stitched with gut. It was sent from Hong Kong at least 65 years ago. The box is 18½ inches high, 19⅝ inches deep, and 19⅞ inches wide. It has a brass lock and handles, and the inside is lined with blue silk.***

**G.G.J., *Penn Valley, CA***

Hide-covered wooden chests were used regularly in the Orient in the 19th century. Some rectan boxes were utilized as trunks, many larger o to ship tea. The paint Oriental scenes make one you own an unus and attractive decora item, valued at $750.

***5. My chair is part set that we believe c from mainland Chin What value does it h***

**M.R *Naples***

Chinese furniture cre for Europeans dates b to the 1700s and was often made of *Hua-li* wood similar to rosew Many early chairs we crafted with rectiline lines like yours, but t carved apron on the and the thick arms a legs suggest that this is from 1880s or later. Chinese antiques of kinds are now in vog and this chair might for $850 to $1,000.

**To ask the experts, send color photograp (the more angles, the better) and information—size, materials, markings- Ralph and Terry Ko c/o House Beautiful 1700 Broadway, 29 Fl., New York, NY 10019. Photography should show the wh piece, and should be taken against a p pale background. The Kovels answer selected queries on t page. They regret th they cannot return photographs or repl to readers personall**




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### CORRECTIONS

On page 72 of the story "Personal Best" in the Au 1998 issue, the Bill Blass floor lamp was incorre priced. The retail price is $239.

On page 42 of the News section in the September issue, a store name was incorrectly credited. The co store name is Judy King, Fine Interiors with Antiq

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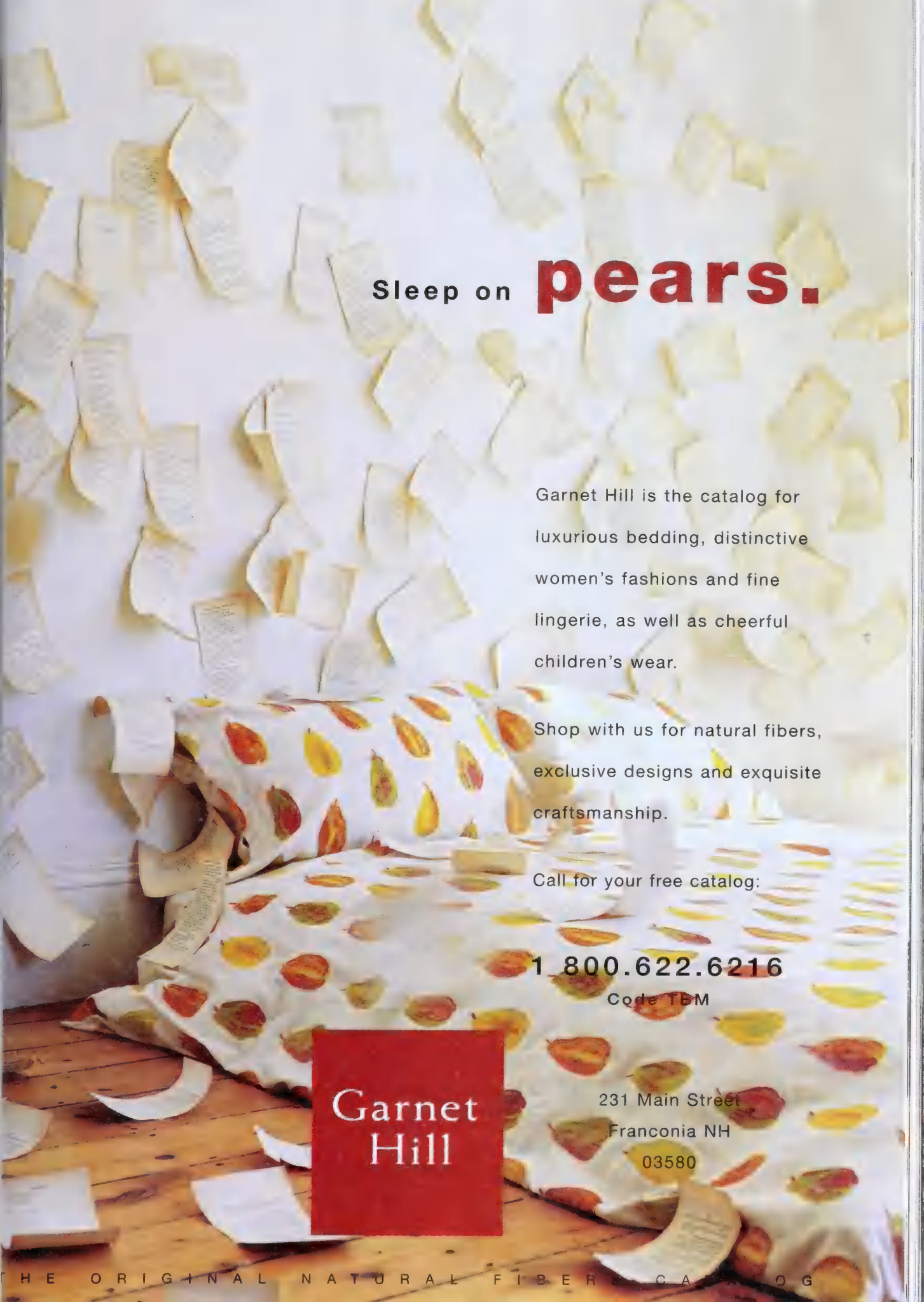
TABLETOP: **Arkadia,** KPM Royal Berlin—Cardel (R Madison Ave., New York 10022; 212-753-8880. **Baccara** 800-777-0100. **Bergdorf Goodman** (R); 212-753- **Bernardaud** (M); 800-448-8282. **Boda Nova** (M); 80 5075. **Calvin Klein Home Collection** (R); 800-294 **Christofle** (R); 800-799-6886. **Couzon Collection** (M) 242-2774. **Richard Ginori** (M); 212-213-6884. **Heren** 908-751-0500. **Hermès** (R); 800-238-5522. **Hoya** (M) 462-4692. **Georg Jensen** (R); 212-759-6457. **Kosta Bod** 800-351-9842. **Lalique N. America Inc.** (M); 800-993- **Lenox** (M); 800-63LENOX. **Mottahedeh** (M); 800-242 **Puiforcat** at Lalique N. America (R); 800-993-2580. **Lauren** (R); 212-606-2100. **Raynaud**—Divine Co. (R) 751-0500. **Rörstrand,** Nobel—Hackman (R); 800-448 **Rosenthal** (M); 800-804-8070. **Royal Copenhagen** (M) 677-7860. **Royal Worcester** (R); 800-257-7189. **Saint** (R); 800-238-5522. **Steuben** (R), 717 Fifth Ave., New 10022; 800-424-4240. **Tiffany & Co.** (R); 800-526 **Villeroy & Boch** (R); 800-VILLEROY. **Wedgwood** (R) 677-7860. **William Yeoward Crystal** (R); 800-818

RUGS: **Aleman/Moore** (T); for stores: 718-349-8221. **Eli Eakins** (R,T), 21 E. 65 St., 5 fl., New York 10021; 21 1950. **Entrée Libre** (R,T), 110 Wooster St., New York 212-431-5279. **Christopher Farr**—Pucci International by appt.: 212-633-0452. **Fort St. Studio**—Stark Carpet (T); 212-752-9000. **Allegra Hicks**—John Rosselli (T 593-2060. **Karastan** (R); for stores: 800-848-2020. **L Carpet**—Pranich & Associates (T); 212-980-6173. **Shaw Nicholls** (T); 212-317-2999. **Roger Oates Collect** Patterson, Flynn & Martin in New York, see above; Star pet Corp. (T) in Los Angeles; 310-657-8275. **New Collection—Patterson, Flynn & Martin** (T); 212-688 **Odegard** (R,T); for stores: 800-670-8836. **Rosecore** Company (T); 212-421-7272. **Saxony Carpet Compan** 212-755-7100. **Stark Carpet Corp.** (T); 212-752- **Tufenkian Tibetan Carpets** (R,T); for stores: 800-435 **V'Soske** (T); 212-688-1150. **Waldo's Collection** (T); 31 5786. **Woodard Weave**—Woodard & Greenstein (I stores: 800-332-7847.

**78 CLIENT PRIVILEGE** Barbara Barry, 9526 Pico Los Angeles, CA 90035; 310-276-9977.

**88 DIRECTOR'S CHAIR** **Chieftain Chair** by Baker, Finn Juhl Collection, $3,432—Baker Furniture (M,T) Monroe Ave., NW, Grand Rapids, MI 49505; 616-361 **Planter's Chair** by Milling Road, #15-900-1, W. Indies, Museum, $1,895—Milling Road (M,T), 329 N. Han High Point, NC 27260; 336-885-1800. **Commode** by #5127, Stately Homes Collection, $8,485—Baker Fur see above. **Bamboo pedestal table** by McGuire, #B $2,490—McGuire Furniture (M); 310-652-7254.

**100 WHISTLE WHILE YOU WASH** *Designer:* **Jacki lor,** Jackie Naylor Interiors, 4287 Glengary Dr., NE, A GA 30342; 404-814-1973. **Cabinets**—Kitchensmith 93098 Roswell Rd., Atlanta, GA 30305; 404-261 **Faux crackle finish**—James Garrett Park Ave. Dec Finishes; 404-843-0655. **Stone walls**—Ceramic Tech (R,T), 349 Peachtree Hills Ave., NE, Atlanta, GA 3030


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404-841-0220. **Faux stone tiles**—Ann Sacks Tile & Stone (R,T), 1210 SE Grand Ave.; 503-233-0611. **Ceramic tile**—Ceramic Techniques, see above. **Stainless-steel tops**—Creative Metals (R,T), 572 Armour Circle, NE, Atlanta, GA 30324; 404-876-9554. **Sink, faucet, and stand**—A-Ball Plumbing Supply (R,T), 1703 W. Burnside St., Portland, OR 97209; 503-228-0026. **Ironing board,** Broan—Georgia Lighting (R), 530 14 St., NW, Atlanta, GA 30318; 800-282-0220. **Undercounter lighting,** Alco—Georgia Lighting, see above. **Pendant light with rust finish**—Gaby's Shoppe (T); 214-748-6664.

**108 MATERIAL PROGRESS** **The Material ConneXion,** 4 Columbus Circle, 4th Fl., New York 10019; 212-445-8825; fax: 212-445-8950.

**126 PARTNERS IN GLAMOUR** *Pages 126 to 133. Designer:* Robert Couturier, Robert Couturier, Inc. 138 W. 25 St., New York 10001; 212-463-7177. *Foyer:* **Plaster furniture,** 1930s by Serge Roche—Malmaison Antiques (R,T)—253 E. 74 St., New York 10021; 212-288-7569. **Decorative painting**—Robert Hoven of Finishing Touches; 212-391-1229. *Hair:* **Yves Durif,** Yves Durif Salon; 212-452-0954. *Living room:* **Banquettes, bourne**—Robert Couturier Design; see above. **Fringe on bourne,** rose quartz sphere—Verdura (R), 745 Fifth Ave., New York 10151; 212-265-3227. **Fabric over draperies,** taffeta Petunia; **fabric for outside face of banquette,** satin Stephanois marine; **fabric over curtains,** #12921—Clarence House (T); 212-752-2890. **Fabric for inside edging of over draperies,** Andre Bon; **fabric for throw pillows,** Linley velvet—Old World Weavers (T); 212-355-7186. **Fabric for under curtains,** #34540-00/5227—Brunschwig & Fils, Inc. (T); 212-838-7878. **Baqués sconces**—Malmaison, see above. *Dining room:* **Fabric for draw shades,** St. Auban by Andre Bon—Old World Weavers; see above. **Fabric over draperies,** Philippe Auguste Rouge; **pelmet for curtains,** #12874—Clarence House; see above. *Office:* **Fabric on armchair**—Le Décor Français (R), 1006 Lexington Ave., New York 10021; 212-734-0032. **Pillow**—Manolo Blahnik (R), 15 W. 55 St., New York 10019; 212-582-3007. **Fabric on desk chair,** fur-stenciled Chinese mink—Sharnelle Furs (R), 151 W. 28 St., New York 10001; 212-564-2855. **Upholstery and window treatments**—Upholstery Unlimited (R,T), 138 W. 25 St., 11 fl., New York 10001; 212-924-1230. *Bedroom:* **Painted vases** by Jonathan Adler—Jonathan Adler (R), 465 Broome St., New York 10013; 212-941-8950. **Duvet cover**—Frette (R), 799 Madison Ave., New York 10021; 212-988-5221.

**134, 152 THE MASTERS/THE NEXT WAVE** *Pages 134 and 152. Hair:* **Yves Durif,** Yves Durif Salon; 212-452-0954. **Gerard Touroul,** Louis Licari Color Group; 212-517-8084. *Make-up:* **Tatijana Shoan;** 212-726-0547. *Chairs:* **Aluminum chairs,** Emeco, $191/ea.—ICF Group (R,T), 920 Broadway, New York 10010; 212-388-1000. **Molded laminated chairs,** Stack Chair by Arne Jacobsen, 1958, 16 lacquer colors, $334/ea.—ICF Group, see above.

**136 RUSTIC MASTERWORK** *Pages 136 to 143. Designer:* **Mariette Himes Gomez,** Gomez Associates, 504-506 E. 74 St., New York 10021; 212-288-6856. *Living room:* **Tag rug,** Woodard Weave—Woodard & Greenstein (R), 504-506 E. 74 St., New York 10021; 212-988-2906. **Bird sculpture**—Ilana Goor (T); 212-421-9114. **Mahogany slatback chairs/pr.**—through Gomez Associates, see above. **Metal console table**—Crate & Barrel (R); for stores: 800-996-9960. **Wooden mirror**—Spencer Swafer Antiques (T), 30 High St., Arundel, W. Sussex, England; 011-441-903-882132. *Library:* **Striped upholstered sofa and side chair**—John Bird Antiques (R), Norton House, Iford, Lewis, E. Sussex, BN73EJ, England; 011-441-273-483366. **Silk fabric throw**—Jean François Lesage (R), 119 rue de Cambronne, 75015 Paris; 011-331-42-19-0720. *Kitchen:* **Four yellow tole chairs**—Newel Gallery (T), 425 E. 53 St., New York 10022; 212-758-1970. **Hand-painted sunflower vase**—Nancy Hoffman Gallery (R), 429 W. Broadway, New York 10012; 212-966-6676. **Jaspé**—Woodard & Greenstein, see above. *Guest cottage:* **Pair of antique upholstered Regency chairs**—Gomez Associates, see above. *Guest bedroom:* **Wooden frame upholstered settee**—Matthew Eden (R), Pickwick, Corsham, Wiltshire SN13 0JB; 011-441-249-713335. *Master bedroom:* **Painted headboard,** 18-c.—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128; 212-410-2702.

**144 ROMANCING MODERNISM** *Pages 144 to 151. Designer:* **John Saladino, Saladino Group,** Inc., 200 Lexington Ave., Ste. 1600, New York 10016; 212-684-6805. *Living room:* **High-back sofa; round side table,** Balustrade; **chairs next to table,** Tulip; **slipcovered chair,** Harley—Saladino Furniture (T), 212-684-3720. **Sofa fabric,** violet antique taffeta—Henry Calvin (T); 212-935-3713. **Trunks**—Bill Cornfield Gallery (R), 539 San Ysidro Rd., Santa Barbara, CA 93108; 805-969-3337. *Terrace:* **Chairs,** Kelso, $950—Munder Skiles (R), 799 Madison Ave., New York 10021; 212-717-0150. *Guest room:* **Sofa,** Shelter; **floor lamp; table lamp**—Saladino Furniture, see above.

**154 EPIPHANY IN MANHATTAN** *Designer:* **Thomas O'Brien,** Aero (R), 132 Spring St., New York 10012; 212-966-1500. *Living room:* Hayward club chair, upholstered in Collobri- [illegible] and linen—Watkins & Fonthill (T); [illegible] Torchere lamp; ottoman; **dining table; Knoll** [illegible] sides; plant stands; **tuxedo armchair; rolled-** [illegible] Karan Ivory shagreen covered box; swivel table lamp; **lantern; brown silk pillows; tiger velve** work pillows; **mirror; painting,** *Separation of Light,* b Lorenz; **Donna Karan candle**—Aero, see above. **frames**—Gill & Lagodich Fine Period Frames (R, Reade St., New York 10013; 212-619-0631. **Brown throw**—Portico (R), 139 Spring St., New York 100 941-7722. *Kitchen:* **Russian submarine clock**—A above. Step Stool—280 Modern (R), 280 Lafayette York 10012; 212-941-5825. *Deck:* **Bronze lantern**—A above. *Desk:* **Bookcloth lamp; Donna Karan tray**—A above. *Armoire:* **Jonathan Adler vase; tray**—Aero, se Cashmere—N. Peal (R), 5 W. 56 St., New York 100 333-3500. **Santeen sheets**—Calvin Klein (R); 800-2 Duvet cover—Aero, see above.

**162 DRAMA ON A SMALL STAGE** *Designer:* **Chr Coleman,** 250 W. 54 St., 4 fl. New York 10019; 212-6 *Living room:* **Paint,** dark stripe#1134 HC-27; light strip ish white—Benjamin Moore (R); for stores: 888-34 **Window fabric,** painters drop cloth—Pearl Paint ( 221-6845. **Border on curtains,** 16/oz. velour in Coco brand (R), 517 W. 35 St., 3 fl., New York 10001; 212-5 **Lighting**—Sage St. Antiques (R), corner of Rte. 114 a St., Sag Harbor, NY 11963; 516-725-4036. **Area rug** Rubenstein (R); 65 Prince St., New York 10012; 2 8954. **Fabric on daybed,** Nolte in Poplin, Robert Aller con Hill/Robert Allen (T); 212-421-1200. **upholstery**—Second Life Upholstery (T); 212-254-56 **of pillows,** field in Toile Geisha #3947.011/4—Brunsc Fils (T); 212-838-7878. **Velvet border on pillows,** # 12-0—Westgate Fabrics (T); 212-421-3142. **Velvet-sa low** in espresso, $125—Calvin Klein Home (R), 654 Ave., New York 10021; 800-294-7978. **Armchairs** Gallery (R), 440 Lafayette St., New York 10003; 2 1950. **Armchair fabric,** Cava in Sand Brown—Ran Hein (T); 212-826-9898. **Coffee table upholstery** leather—Edelman Leathers & Suedes (T); 212-75 Dining room: **Cabinets,** custom—MDC Furniture ( Broadway, New York 10010; 212-477-7596. **Dining ch ric** #129100 Rennaissance Solid in natural, Greeff F Schumacher (T); 800-332-3384. **Trimming on lamp** M&J Trimming (R), 1008 Ave. of the Americas, N 10020; 212-391-6200. **Yoga rug**—Aleman/Moore ( 741-2014. *Bedroom:* **Curtain hardware**—Morgik & 20 w. 22 St., New York 10010; 212-463-0304. **Bleach ican tree bark on walls**—New York Art Supply (R), Ave., New York 10003; 212-473-7705. **Curtain fabric** in coco—Rosebrand, see above.

**170 WINDOW ON THE PACIFIC** *Pages 170 to 17 tect of original residence:* Richard Neutra, 1938. *Architect tion:* Steven Ehrlich, Steven Ehrlich Architects Washington Blvd., Culver City, CA 90232; 310-838-9 *ject architect:* James Schmidt, Steven Ehrlich Archit above. *Landscape designer:* Barry Beer, Beer & Associa 306-6228. *Contractor:* Don Lautenschlager, Lauten Inc.; 818-886-3516. *Lighting designer:* Edward Effron, D in Light, 115 W. California Blvd., #169, Pasadena, CA 626-799-7474. *Structural engineer:* Stephen Perlof; 1145. *Mechanical engineer:* MB&A; 818-845-1585. **Ho** existing, 5,800 sq. ft.; new addition, 2,600 sq. ft.; new 840 sq. ft. **Lot size:** 90'x190'. *Exterior materials for* **Roof,** modified torch applied—GS Roofing (M); 8 5150. *Interior materials:* **Floors,** White oak—Virgin wood (R)—116 Railroad Ave., Monrovia, CA; 626-3 *Kitchen in addition:* **Cabinets,** stainless steel—Bulthaup S. Robertson Blvd., Los Angeles, CA 90048; 310-28 *Addition* **Sofa**—Thomas Callaway & Assoc. (T); 1030. **Glass table,** Barcelona—Knoll (R,T); 800-44

**176 THE CHEF AT HOME** *Pages 176 and 177:* **Fl** Flower Shop (R), 399 Bleecker St., New York 10014; 1224. *Flatware:* **Albi silver,** $265/5-pc.; **napkins,** Vine $22/ea.—Christofle (R); for stores: 800-799-6886. *Din* **Charger,** Antinea Anthracite, $82; **dinner plate,** $4 **and butter plate,** $28— Bernardaud (R); for stores: 1744. **Champagne**—Krug, $100 per bottle, available wine shops. **Tray,** Prelude silver tray 14-by-11 inche **Crystal,** Albi champagne flute, $27; **opener,** rosewo melier champagne opener, $155; **cooler,** silver Vi champagne cooler, $410—Christofle, see above. **Boo** *Georges Cooking at Home with a Four-Star Chef* b Georges Vongerichten and Mark Bittman (Broadw $35). **Restaurant**—Jean-Georges, 1 Central Park York 10023; 212-299-3900.

**182 PAN HANDLERS** For stores: 800-448-8252. **Workshop 98**—coffee spoon, #TP188016-9, $9; spoon, #TP188056-5, $13; dinner knife, #TP188256 dinner knife, #TP188796-0, $20. 2. **Lindfors 98**—s #TL152811-5, $40; bowl, #TL152990-7, 15" x 4", $11 **terio and Low 98, matte**—serving set, #TCL187811 coffee spoon, #TCL187016-0, $5; dessert #TCL187046-7, $6; dessert knife, #TCL187486-1, $ fork, #TCL187246-0, $7; dinner spoon, #TCL1870 dinner knife, #TCL187486-1, $9; dinner fork, #TCL 0, $7. 4. **Seth-Andersson 98 bowl,** #TSA152980-6, $169. 5. **Dahlstrom 98 cast-iron casserole,** #TC162 quarts, $195.

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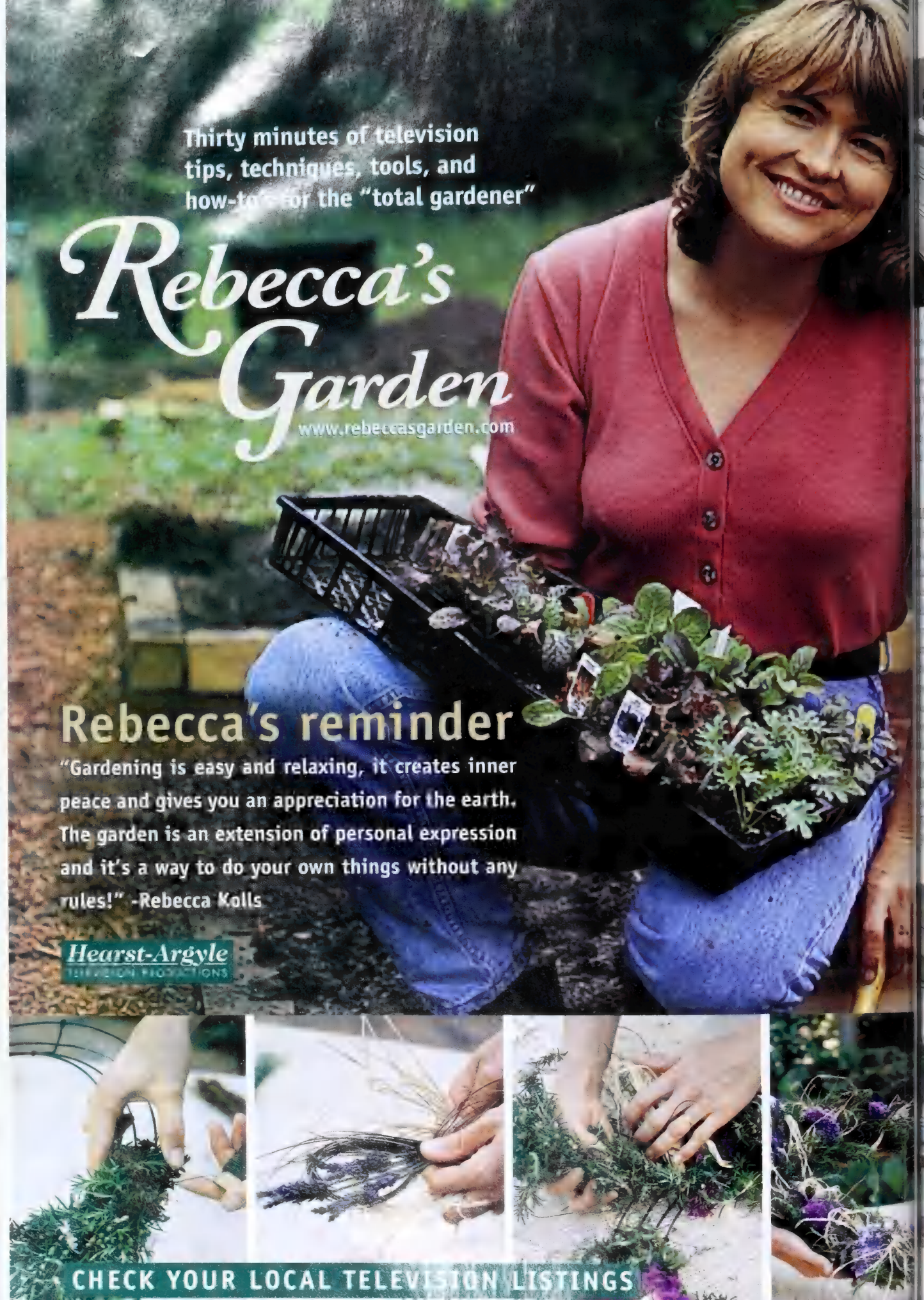
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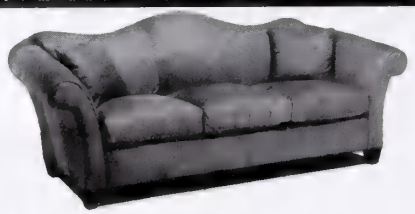
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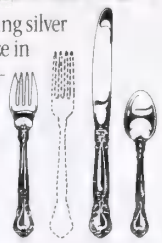

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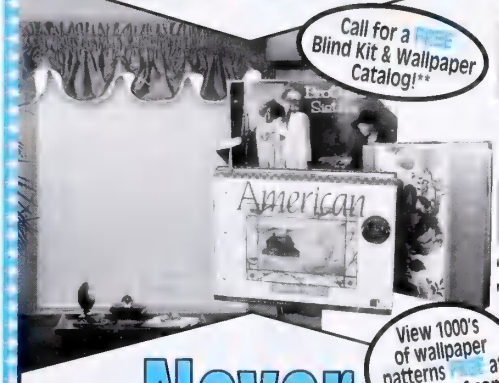



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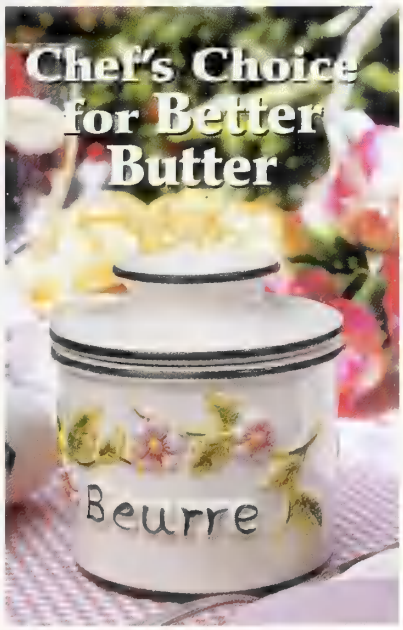
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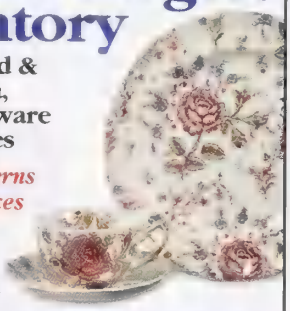
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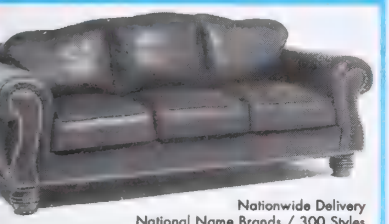
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# THE CIVILIZED LIFE

By Phyllis Theroux

**Every time I iron a pillowcase,** I realize anew how many important things must be in place before I do it: a roof over my head, electric service, a way to make a living that enables me to pay the utility bill. An ironed pillowcase is no small thing, and while I often bypass that stage of laundry management I like knowing I have the option of taking it to a higher level. Having options and being able to take things to a higher level is what the civilized life is all about.

It is, of course, possible to behave in a civilized manner almost anywhere, under almost any circumstances. But whenever I try to imagine myself in a rougher, wilder environment—say the banks of the Amazon River—I realize what a bureaucrat in the jungle I really am. I could do it, but my eye would be perpetually cocked for the helicopter to airlift me out of there. That said, in certain ways I am less civilized than I used to be.

Dinner parties, which I once thought were reason enough to be alive, no longer hold the same attraction. The thrill of being old enough to actually attend one has obviously diminished; I do not collect recipes, and even though some very interesting things can happen around the table, by and large it is less strenuous to read a Henry James short story than to pretend to be a character in one.

There was a time when I could not go a full day without listening to part of Handel's *Messiah* or a Mozart horn concerto. This may not be a step up, but now silence seems preferable to music—and even to conversation, which is a mainstay of civilization. Without exactly cutting down, I don't feel the same need for it I once did.

We talk to each other to sharpen our ideas, relay information, ease our loneliness, and stay connected. But with voice mail, E-mail, and the Sunday TV pundits talking over the week's news, I find myself in a lot of one-way exchanges. And while my long-distance phone company could not live without people like me running up enormous bills each month, I am increasingly aware of how much of the time we use the spoken word the way pilots use their radios—merely to ascertain our position. Or somebody else's.

In this age of cell phones, my younger son is ju likely to answer my call from a skateboard on Avenue New York City as from his apartment—which is not ex a monument to his childhood home or the Generati glossy, glassy look. Almost everything in it except the tub (standing on cinder blocks in the front hall/kitchen his dog, is trash-picked: cast-off windows, birdcages, feat a collection of old paint cans—and dented silver spoon the mantel.

This is not to imply that trash-picking is a depa from his background. Half the stuff in our house came somebody's alley after they decided to redecorate. But w did he get the idea of putting a toilet bowl with a candle i bottom in the living room? With the top missing you even use it as an end table. This is someone who grew up zinnias in a fruit jar—not this ceramic, thorn-wrapped he Christ over the kitchen sink.

Clearly one doesn't need to have swag curtains copies of *The Paris Review* on a butler's tray to be civi And in many ways, my son's apartment is more—not l civilized than the one I had at his age, when my id art was driftwood impaled upon a nail. In fact, it still is. he does have good coffee in the refrigerator (a DNA nective strand between us), real books, and a compu to keep things neat, which comes from the other si his family.

He also has a garden. It is only a six-by-eight wooden pallet on a tar paper roof, flanked by a few full of pansies and a trellis with some morning glories a the wall of the next building. But he has become de to his tin troughs full of nasturtiums and tomato plant is now thinking that an arbor with some wisteria w be nice.

He sits there with his cell phone on a folding chair looking Manhattan at sunset, reading Yeats to a friend c other side of town. If this is not the height of civilizat don't know what to call it. Except wonderful. And a ing—that I can visit and listen to him on the other ch

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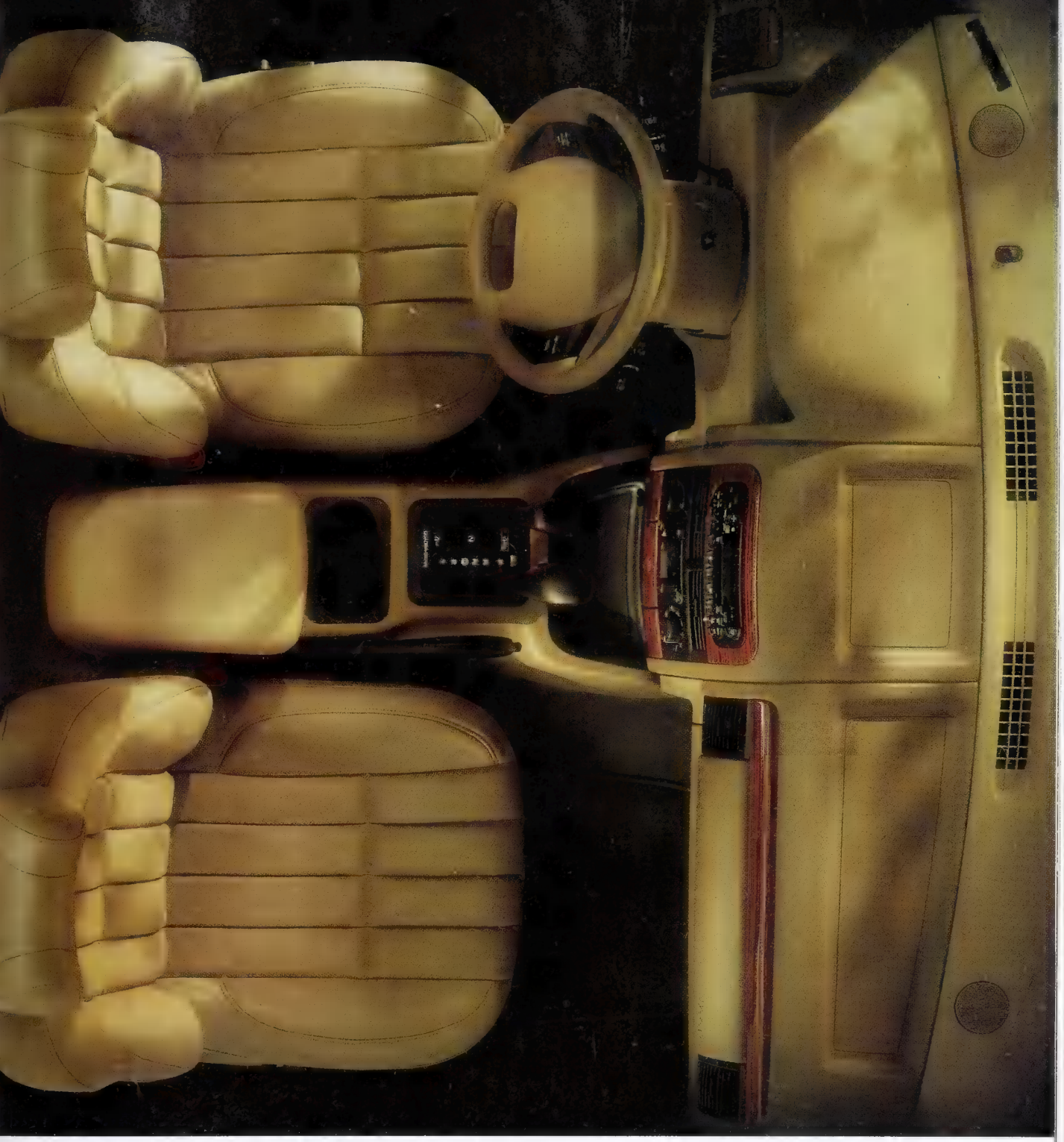
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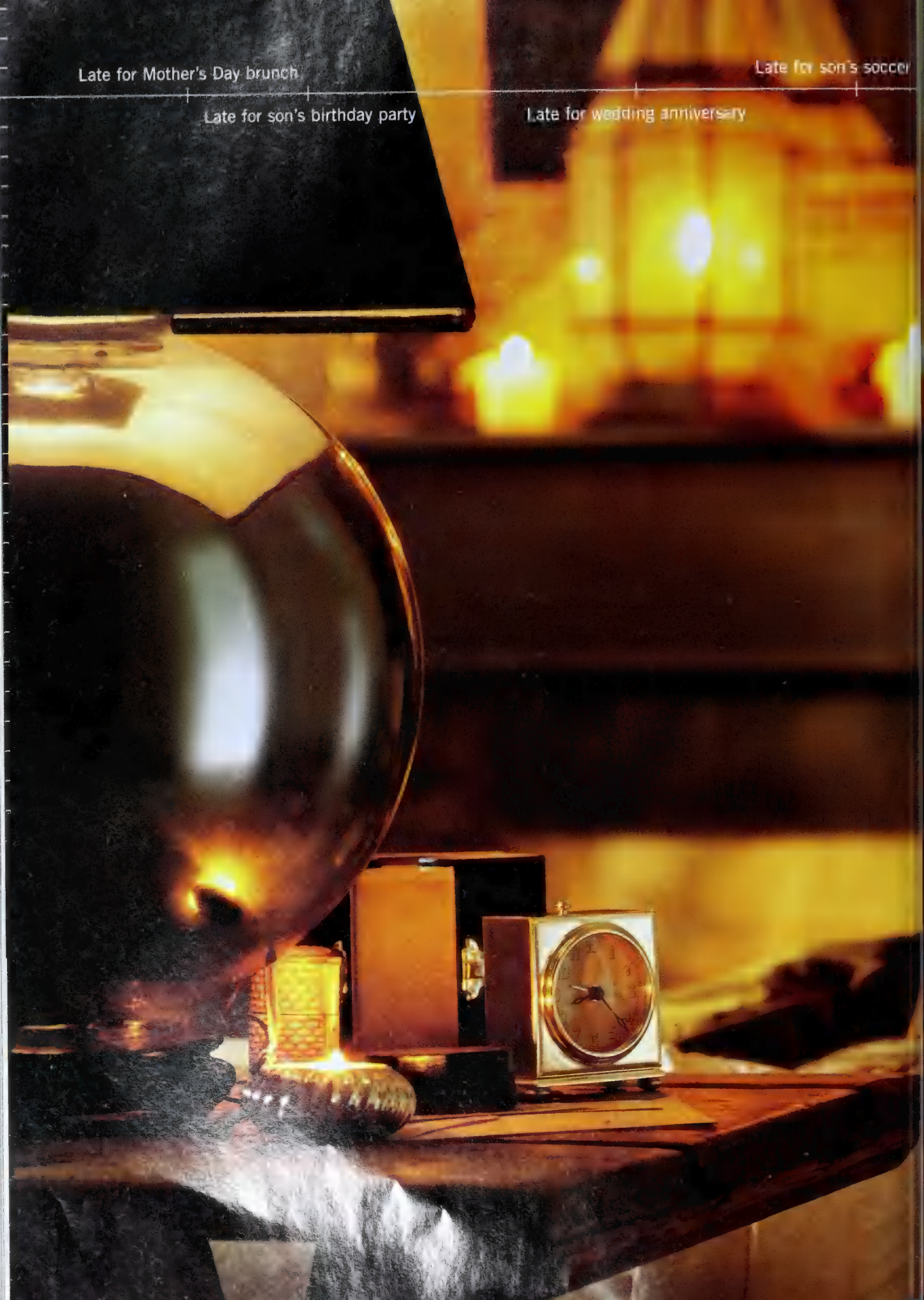
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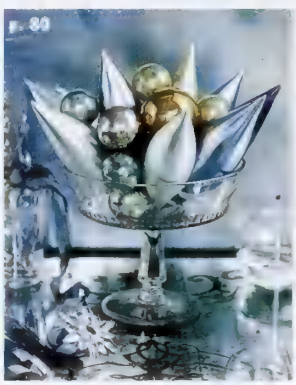

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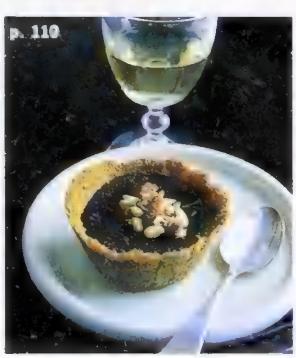
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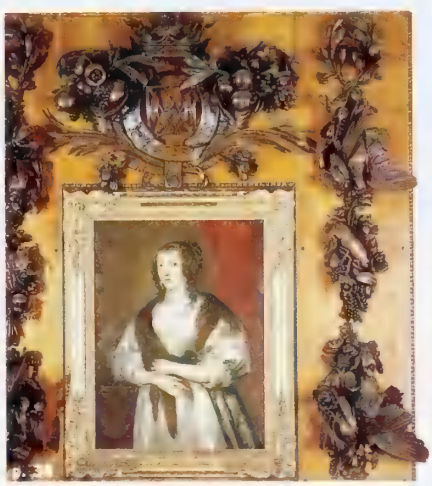
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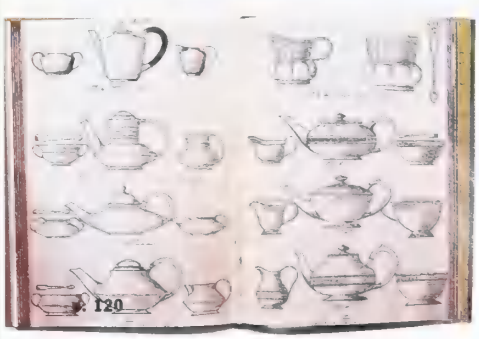
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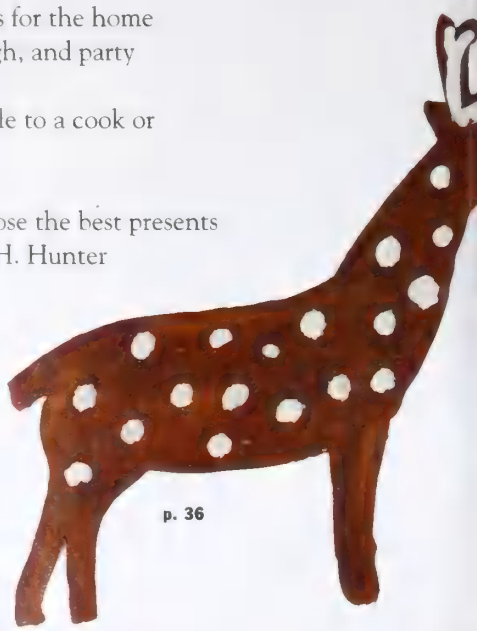


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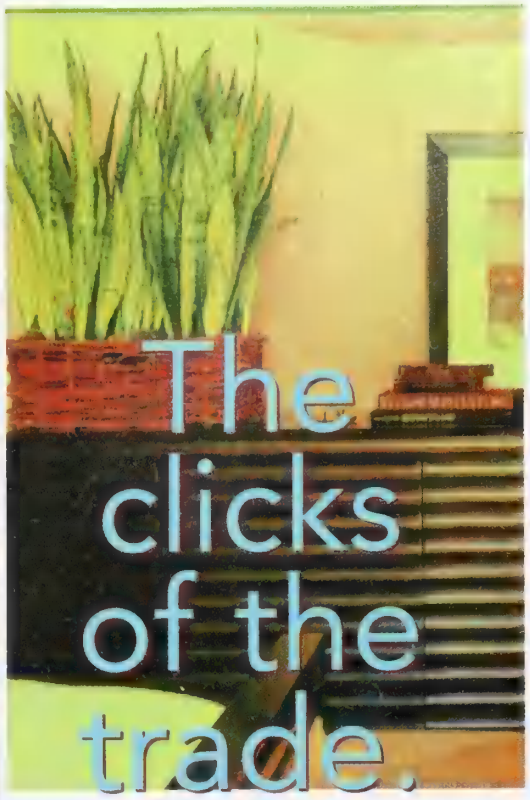
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**New York Design Center**
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This collection of miniature room vignettes designed by leading Kips Bay Showhouse decorators will be on view to the public in the lobby of the New York Design Center. For more information call 212-679-9500.

### Kips Bay "Small Wonders" Cocktail Reception

**December 2, 1998**
**New York Design Center**
**200 Lexington Avenue**

A special preview of the Kips Bay "Small Wonder" miniature collection will be hosted by *House Beautiful* and the New York Design Center for the design community (By invitation only).

### Kips Bay "Small Wonders" Auction

**December 9, 1998**
**Christie's**
**502 Park Avenue**
**New York, NY**

A fund raising auction featuring the miniatures will be held at Christie's to benefit the Kips Bay Boys and Girls Club. For more information and ticket sales, call 718-893-8600 ext. 245.


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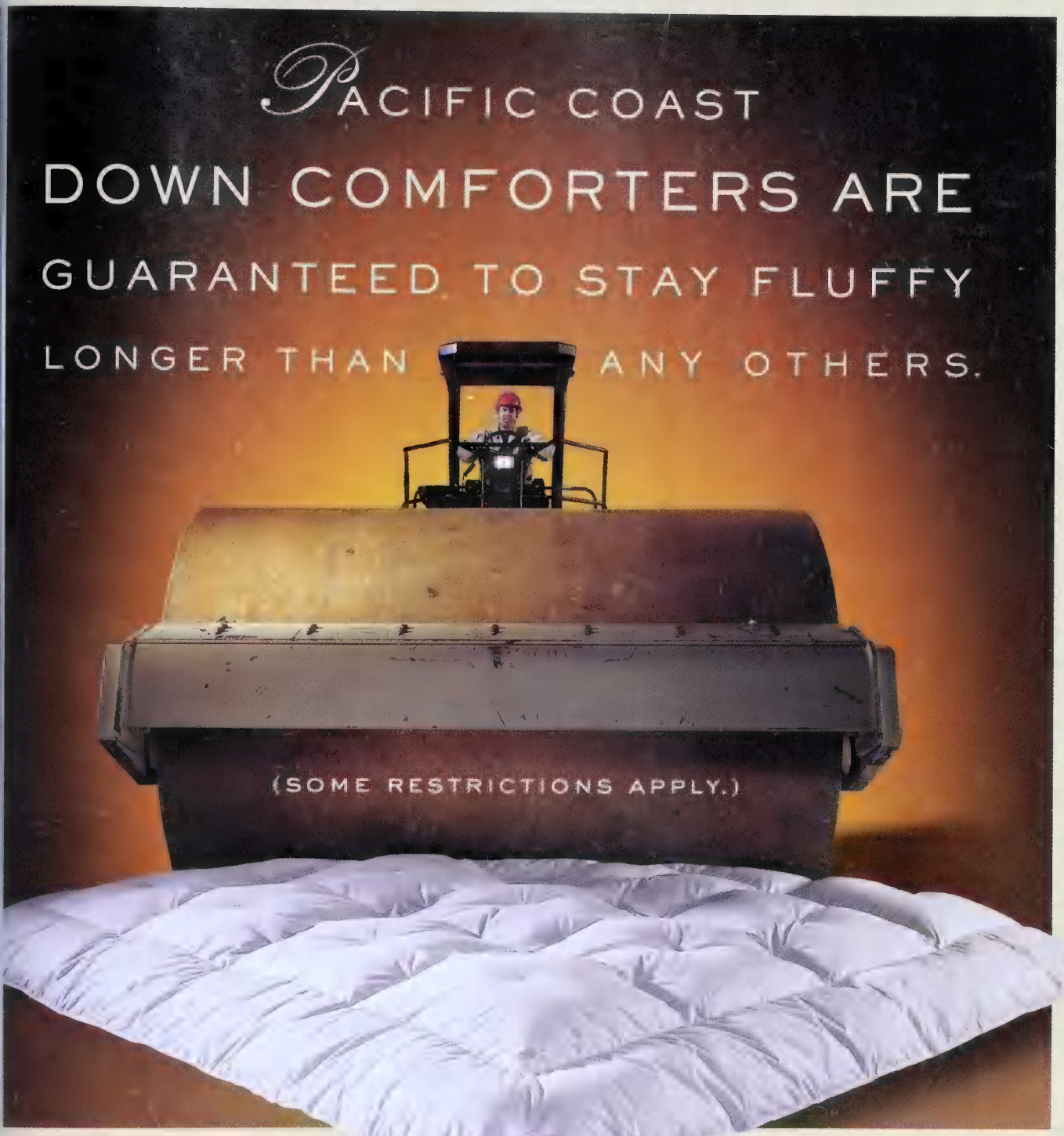
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# CONVERSATIONS THAT NEVER EN

By John Hough, Jr.

**The quiet is what I remember,** first of all. An abiding stillness, as if the house held its breath in mourning. My grandmother in her bereavement spoke only when necessary, locked within herself, as if grief could be shut out, like darkness or weather. She said, "If I start crying, I'll never stop." Even my sister and I, who were not yet three and four, could not help being awed and hushed by her self-mastery. For almost two years we lived in a kind of twilight of muted conversation and decorous silences.

The house stood at 906 South George Street at the edge of York, Pennsylvania, a small factory city with a genteel past, surrounded by rolling farm country. My mother had grown up here. My grandmother would stay on, a widow, another forty years. It was a big square house of wine-red brick, with buttermilk-yellow trim and shutters, and a roof of gray slate. Off one end projected a templelike roofed terrace of red tile, its fluted columns entwined with wisteria. Across the driveway, which slanted downhill past a sprawling, half-ivied backyard, was a large swimming pool, the water a transparent turquoise green that glinted in the sunlight.

The rooms were white and lofty, with white-painted steam radiators, doors of polished mahogany, and radiant parquet floors. The living room was hung with landscapes in gilt frames and had a cornice with dentils like a room in a palace. On the third floor, under sloping ceilings where the hired help once lived, lurked a musty smell of steamer trunks and old books, and a pleasant camphor-scent of mothb

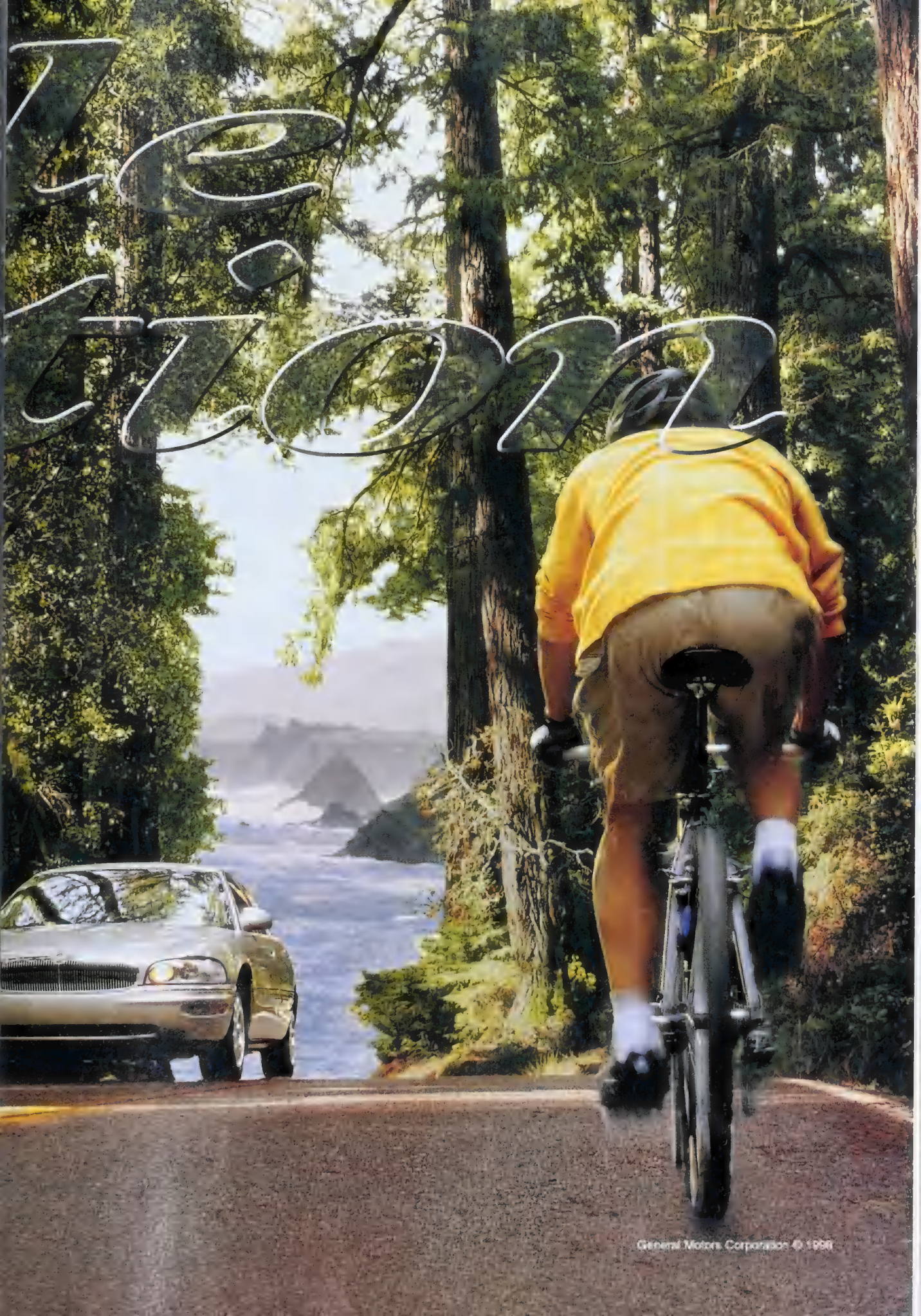
My memory begins here, amid stillness, the fragra of furniture polish and Easter lilies, and the tick-tockin the grandfather clock in its corner of the living room. I born in York in 1946. My father was a newspaper reporter starting out; we lived at first in a run-down frame house to an apartment building. In 1948 my grandfather died sudden, savage cancer, and soon afterwards we moved in my grandmother. We stayed for three years.

Only Laura seemed immune to the infectious q Laura was the cook in those years. She alone laughed, r her staccato voice, knowing perhaps that someone ha keep the place alive. Laura came each day from a rowh not a mile away, where the shade and greenery ran out. skin was the color of dark chocolate. I always had the fe she knew something about me that I did not. I would c her looking at me, smiling her knowing, impenetrable s What? I wanted to say. What do you see? But I knew wouldn't tell me, even if I had dared to ask.

The house then sat at the very edge of the city, and quiet seemed to radiate outward, as if 906 cast a spell. traffi on George Street was a lazy, intermittent whisper yon e hedge that screened the swimming pool, a field s down a stream, which turned to snake across the felt-g valley of an unused golf course. Above it rose Reservoir crowned with shaggy firs, and then the green and red


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*When we were old enough to have done some reading, we refought the Ci*
*War in fierce arguments that ended in tears, quick exits, slamming doors*

brown patchwork of farmers' fields took over, swelling and falling into the hazy distance toward Maryland.

On horseback my grandmother and grandfather had skirted those fields, riding the country dirt roads on peaceful Sundays. Their brick stable crouched at the end of the driveway, down beyond the brick garage. I remember the horses only dimly, immense black-as-night shadows in the gloom of their stalls; my grandmother sold them soon after we moved into 906. She would ride with no one but my grandfather, and though she was only 54, she never got on a horse again.

Nor would she keep company with another man. "A good marriage," she said, "is a conversation that never ends." Whether she took a vow not to remarry or whether she never found a man whose conversation was worth a lifetime, I still don't know.

After we moved to New England in 1951, my mother made a point of bringing her children back to York once a year. There were five of us now. We would journey down in the stale-smelling coaches of the New Haven Railroad, feasting on hamper food and counting down the hours, the descending states, to Pennsylvania.

My grandmother had long since come out of mourning. She had unlocked herself, become accessible. "Tell me about Batiste," I would say, and she would go to the desk at the end of the living room and pull out the photo album of fishing trips she and my grandfather had taken to the woods of Maine and Quebec. Batiste was their Canadian guide. He was part Chippewa, and he had lost an eye in a hunting accident. My grandmother would sit beside me on the sofa with the album across her lap, her back ramrod-straight, her head tilted gracefully to the pictures, and tell me stories of Batiste, the Indian woodsman. My grandmother was never a beauty like her four daughters, but there was an elegance that came naturally to her, an indestructible poise. She was a lady: one look and you knew it.

There were cousins to play with—the five children of my Aunt Sis, who lived on a farm down toward Maryland, and later, after her divorce, in the remodeled stable behind 906. Aunt Sis was petite with blue eyes that could blaze with pride. She said she could never love another man after my uncle, regardless of the way he behaved, and she never did.

My cousins had her big heart and infinite capacity for loyalty and romanticism. All five were striking to look at, glowing with health and vitality. Their affection for the underdog drew them naturally to the Confederacy, and when we were old enough to have done some reading, we refought the Civil War in fierce arguments that ended in tears, quick exits, the slamming of bedroom doors. Lee was twice the general Grant was, they insisted. The South would have won at Gettysburg if courage had been the only measure. Secretly, I admired their fire and obduracy. They were different from other kids, and life was an adventure when we all got toget Our quarrels never lasted.

I was the oldest grandchild, the only one our gra father really knew. "Your grandmother thinks you look him," my mother confided in me. "She would never say but I believe you're the apple of her eye." As I grew old could see that my grandmother wanted to keep my gran ther's memory alive in me. He was one of our staple topic conversation, and I held on to each story as if I had b entrusted with the family patrimony. Her favorite stories w humorous—the telephone pranks he played on wealthy supercilious neighbors, his absentmindedness behind wheel of a car, fights between the two of them that ende laughter. "We had fun together," she said, smiling. There no longer any sadness in the smile, or even wistfulness, their marriage, their curtailed time together, was all she ha right to.

He was buried in a large, rolling cemetery across to and one gray spring day when I was a teenager, I went w her to lay flowers on his grave. We walked up the hill silence, and I waited while she knelt with the bouquet, eyed and thoughtful, looking steadily at the new green g that lapped at his headstone.

We did not speak till we were in the car again. "" believe in an afterlife, don't you?" I said. We had never tall about this, but I could guess. It was of a piece with her digr and stoicism: a sublime patience, a faith in things to co

"I expect to be with your grandfather again," she s

"Did he believe in it?"

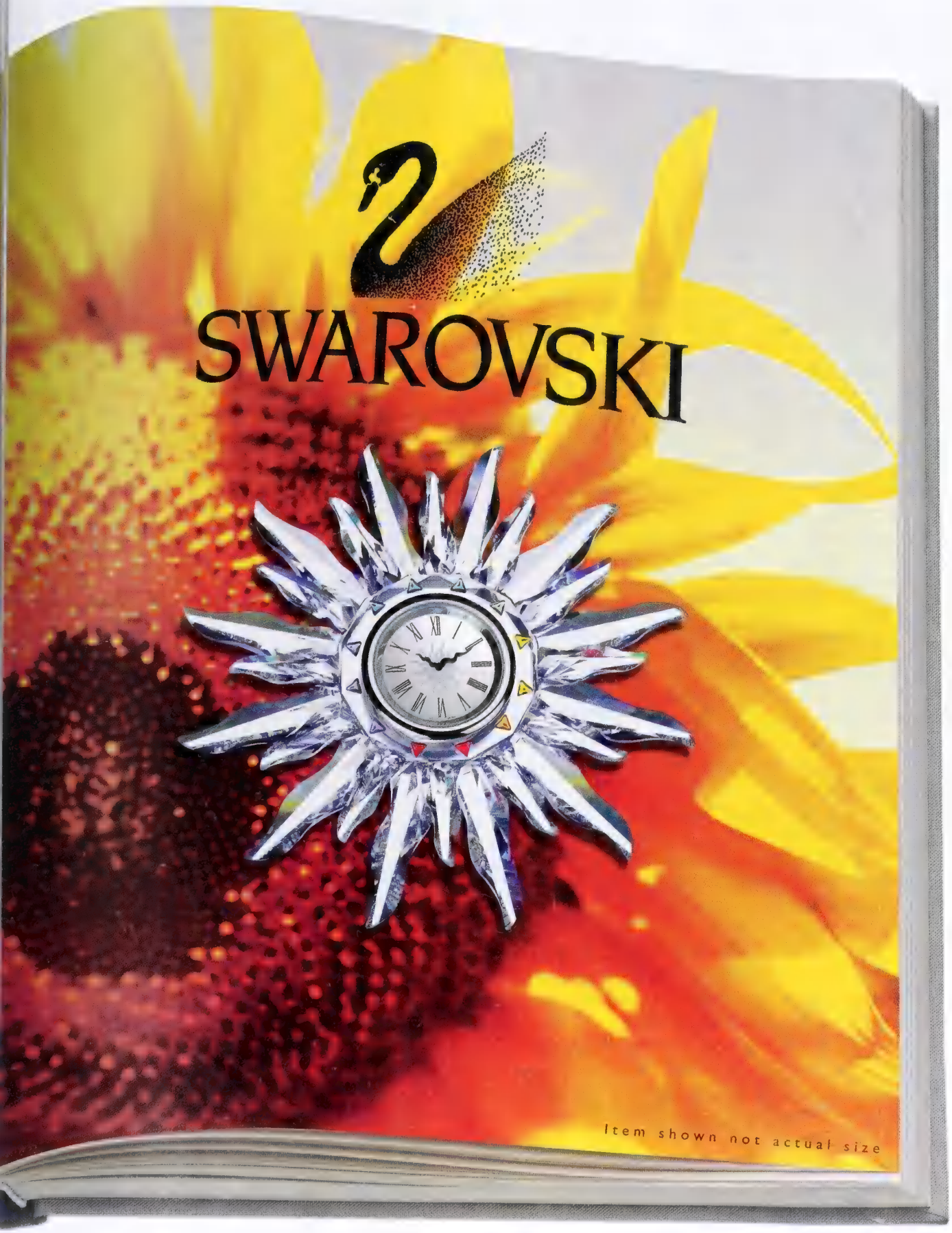
"He believed in the afterlife of memory. We live or people's memories of us."

My three girl cousins were teenagers too—a little youn than I was—and I showed off for them, teased them, tau them how to dance and play poker. The boys were in gr school. At bedtime I would read to them from *Great Tale Terror and the Supernatural*, and afterwards, as the spring d filled the room, we would talk about the adventures we w going to have together. We were going to ride bikes acr Europe. I would buy a boat when I finished college, and would catch bluefish and striped bass in Nantucket Sou

The college I had chosen was in Pennsylvania, an e train ride from York. At the end of my sophomore yea stopped at 906 on the way home. A day later I went to b with a high fever and the most painful sore throat I had e known. The doctor took one look and diagnosed mononuc osis. I was going to be there awhile.

My bedroom was the one I had always slept in. T room, and perhaps the bed itself, had been my mothe French doors opened onto the balcony over the side terra in the afternoon, shade-cooled breezes wafted through

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# CRYSTAL SUN

*If the boys caught us holding hands they eyed me with mingled reproach and disappointment, as if I had gone back on a deal between us*

with a languid stirring of the white lace curtains. In a corner stood a dressing table with an organdy skirt, on it a tinted photograph in a silver frame of my grandmother's niece, who had died of typhoid at the age of thirteen, an exquisite child with yellow curls.

A bookcase loomed by the door, and on top a domed glass case contained a little aviary of stuffed songbirds perched up and down the twigs of a whittled branch. Bluebird, robin, cardinal, jay, yellow finch, hummingbird. The birds had spooked me when I was a boy. There was life in them still; their tiny eyes were feral and beady, their beaks sharp as thorns. At night I would think of them up there, heads cocked, listening in the dark.

Now they were old friends. I wondered what vanished forest they had come from, and how they had been caught, and when. They might have been a century old—I never asked—but their rainbow colors were as bright as dyed silk.

My grandmother's footsteps on the stairs were brisk and youthful. She brought me cold drinks, ice cream, anything I wanted. "Good-night, Dearie," she would say, stopping on her way to bed. *Dearie*, it reminded me of a song from the Gilded Age, artless and tender and old-fashioned. I wondered if she had called my grandfather that.

I slept the mornings away and woke to a flood of sunshine through the French doors. A week passed. My fever subsided. My throat hurt less and less, then not at all. What remained was fatigue—a delicious, irresistible inertia. I slept, read, watched the Orioles on TV. I was in no hurry to be strong enough to travel. I wanted the long rose-scented afternoons to last forever.

In another week I was out of bed, and soon a girl came to visit from Philadelphia. I had met Randy in February, and we had spent a memorable spring together. I led her proudly through 906. She had dark hair and green eyes, and she seemed to complement the house, dusky in its white, sunsplashed rooms.

My cousins were shy with Randy and stayed away from us, especially the boys. If they caught us holding hands they eyed me with mingled reproach and disappointment, as if I had gone back on a deal between us.

"Your cousins are jealous of me," Randy said.

"Not jealous," I said, but I knew what she meant. Our childhood friendship was at an end. It would be supplanted, in time, by something deeper and more lasting.

It was Randy who drove me to Baltimore and put me on the plane that took me home. I urged her to come visit, and very soon she did. But too many hundreds of miles separated us, and too much indecision, and by the fall I had lost her.

Eventually South George Street was widened to four lanes to become part of Interstate 83 coming up from Maryland. Cars zoomed by at all hours now. Semis wheezed up the hill. Sirens wailed in the night. Tough kids from the rowh neighborhoods sauntered by on the sidewalk, studying the houses with sullen dislike.

Sometime in the 1960s the field beyond the hedge appeared beneath a shopping center. The old golf co became a college campus—a huddle of box-shaped b buildings beside a baseball field and cinder track. One d climbed Reservoir Hill and looked out, to my astonishmen a sea of tract houses rolling on the horizon.

A girl from the college was attacked late one nigh the shopping center. A man was robbed on the sidew in front of 906. My grandmother installed a burglar al and Aunt Sis gave her a dog—a mix of hound and Ger shepherd—and planted a sign at the top of the drive BEWARE OF DOG. My grandmother would only turn burglar alarm on at night, and one afternoon while she the dog were napping upstairs, an antique rug vanished f the living room. Professionals, the police said.

My grandmother never complained. In warm wea she still took her cocktail on the terrace—one strong b bon, never two—ignoring the traffic on George Street, throb of a boom box moving along the sidewalk. I doubt was ever afraid. She had too much faith for that.

She died at 906 at the age of 91. Eleven years late the spring of 1997, I saw the house for the last time. No was living there now, but Aunt Sis came back and opene and she and my wife and my father and I spent the night

Aunt Sis had moved into 906 with my grandmothe the 1970s, after her children had all fled the nest, and stayed on alone after my grandmother's death. Six mo before our last night there, suddenly, she went to visit daughter and stayed. Ghosts or loneliness, perhaps both, driven her out of 906.

We arrived at the end of an overcast May afterno The house had aged shockingly in a year. Paint was pee off the shutters. The water in the swimming pool was s nant. The hall rug was torn, the kitchen linoleum was w through. Bathroom plumbing—sinks and clawfoot tubs—a stained, corroded look of ruin. Time, finally, had caugh with my songbirds in their glass case. Their rich colors begun to fade. They looked moth-eaten, battered.

My cousin Belle and her husband arrived with din We had drinks on the terrace, listening to the traffic George Street. It was turning chilly. Aunt Sis, nearly ei now, sat wrapped in a winter coat, tiny but erect, her hair chestnut-brown, her blue eyes luminous. Like my gra mother, she was a survivor.

After a while I slipped away to the kitchen where E was seeing to dinner. She was Aunt Sis's oldest.

"Your mother isn't coming back to 906, is she?" I s

"It doesn't look like it." *(Continued on page*









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# Whether you phone for Chinese take
# or orchestrate sit-down dinners, here's
# how to make your table look sm

EDITOR: ELIZABETH MAYHEW



*Middle Kingdom's hand-painted Chinese porcelain rice bowls in cheerful colors, $28 each. At Apartment 48: 212-807-1391.*



*"You are what you eat" is just one of the food sayings inscrib on plastic chopsticks, $10 a pair. From A-1 Product Co.: 650-697-8927.*

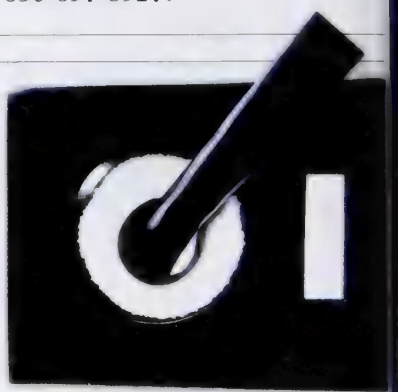
*Glasses sandblasted with concentric circles, $25 each. From Boda Nova: 800-621-5075.*



*Authentics' flatware with clear plastic handles is dishwasher-safe, $20 for 5-piece setting. Call 414-598-8977.*



*Handmade horn spoon and salt cellar inlaid with mother-of-pearl, $20 for set. From Under the Bo Tree: 201-792-3338.*





*Heartwood's carved corteza wood drink mixers, $45 for six, and nut-shaped stacking bowls, from $5 Through Robert Greenfield Ltd.: 888-545-1890.*

*Take a seat on vinyl cushions or stack them on the Indian rosewood base, $1,500. From Comma: 212-929-4866.*



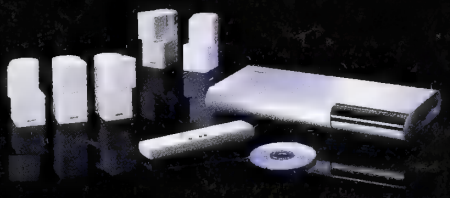


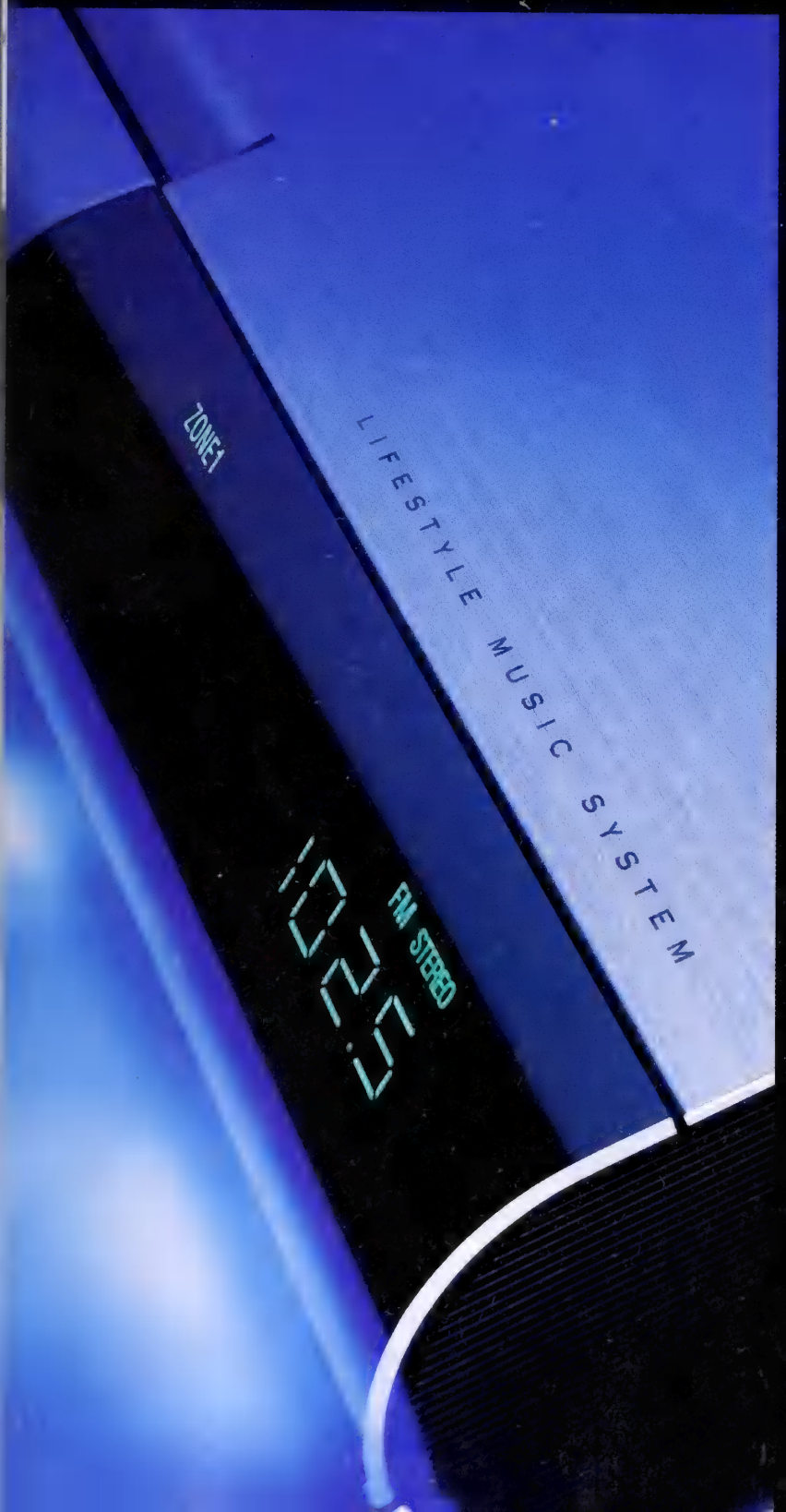
*Placemats with embroidered sheer center, $32 each, and coordinating napkins with tie, $25 each, are made from Italian washed linen. From 120% Casa: 212-366-4152.*

*At a height of 8¼ inches, a spun-aluminum compote looks fabulous filled with fruit or simply standing on its own, $100. From Lisa Ziff Designs: 818-906-0727.*



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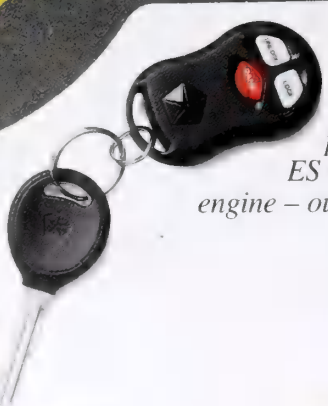


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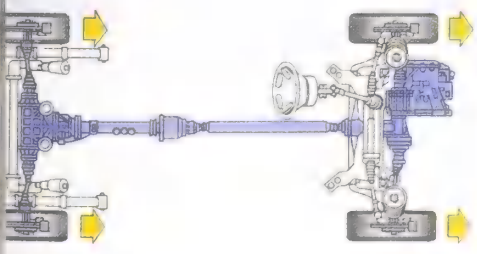


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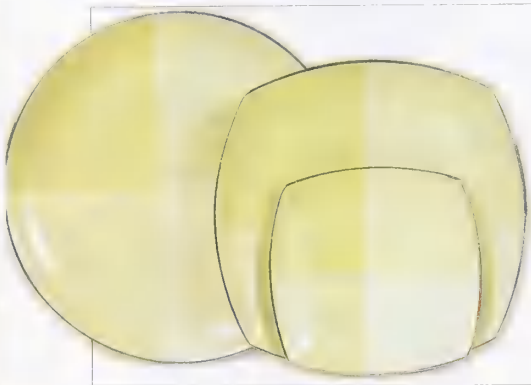
*Always use seat belts. Remember a backseat is the safest place for children*



*At 24 inches in diameter, William Harvey's cast-aluminum bowl makes an impressive centerpiece, $600. At Portico Home: 212-228-6980.*



*Hand-molded fish-shaped cherrywood salad servers come with their own stand, $25. From Objets Objet: 514-526-1555.*



*Handcrafted earthy-colored porcelain dinnerware trimmed in 22 karat gold, $60 for 7-inch salad plate. From Daniel Levy: 212-268-0878.*



*Azcast's aluminum napkin and place card holder, $50. At Amen Wardy: 800-228-5987.*

## *Our suggestions for what to wrap up for the cook, the hostess, and the food lover on your list*



*Nan Swid's pewter bowl with squared handles, $50. At Amalgamated Home: 212-255-4160.*



*Chinese takeout set, $98; TV dinner plate, $36 for two; mug, $16 for two; pizza server with wood lid, $88. From Spiegel: 800-778-5555.*




*Curved stainless-steel bottle opener removes the cap without bending it so you can reseal your drink, $16.50. From Mono Tabletop: 888-666-6004.*



*Rosenthal's porcelain and steel teapot, $135, with matching sugar bowl, $35. Call 800-804-8070.*

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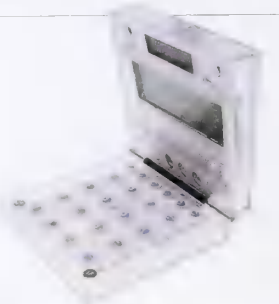
*E-mail, fax, and surf the Net on Motorola's pocket PageWriter, $399. Call 800-548-9954.*



*Choose from four colored snap-on covers for your digital cellular phone, $1 From Nokia: 888-NOKIA2U.*



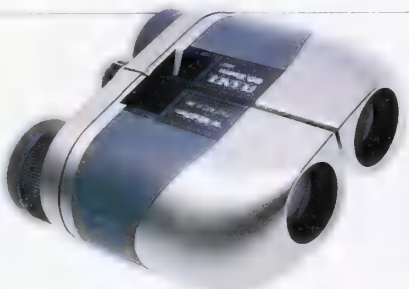
*Answering machine and 900 MHZ cordless phone lets you go longer distances without static, $160. From General Electric: 800-447-1700.*



*Lexon's see-through pocket calculator, $25. At Bergdorf Goodman: 800-218-4918.*

*Hand-held game from Oregon Scientific has over a million crossword puzzle combinations, $150. At Bergdorf Goodman: 800-218-4918.*





*Powerful compact binoculars magnify by as much as 60 times, $225. From The Sharper Image: 800-344-4444.*

*With egg-shaped PC camera you can video-conference with colleagues or send video clips to friends over your computer, $169. From Philips Electronics: 800-835-3506.*



*Download pictures from Kodak's digital camera to your computer for prin or E-mailing, $499. Call 800-235-632*





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*Aiwa's portable AM/FM radio weighs only two ounces, $50. At The Sharper Image: 800-344-4444.*

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# GOOD MOVE

**What seemed like a bad break** for designer John Saladino—being forced out of his showroom to accommodate luxury apartments—was instead a stroke of luck. He has moved into a 10,500-square-foot space in the New York Design Center. Now light shines through opalescent windows (below) in a cedar-paneled wall. Call 212-684-3720. *Christina B. Wilson*



# EAST MEETS MIDWEST

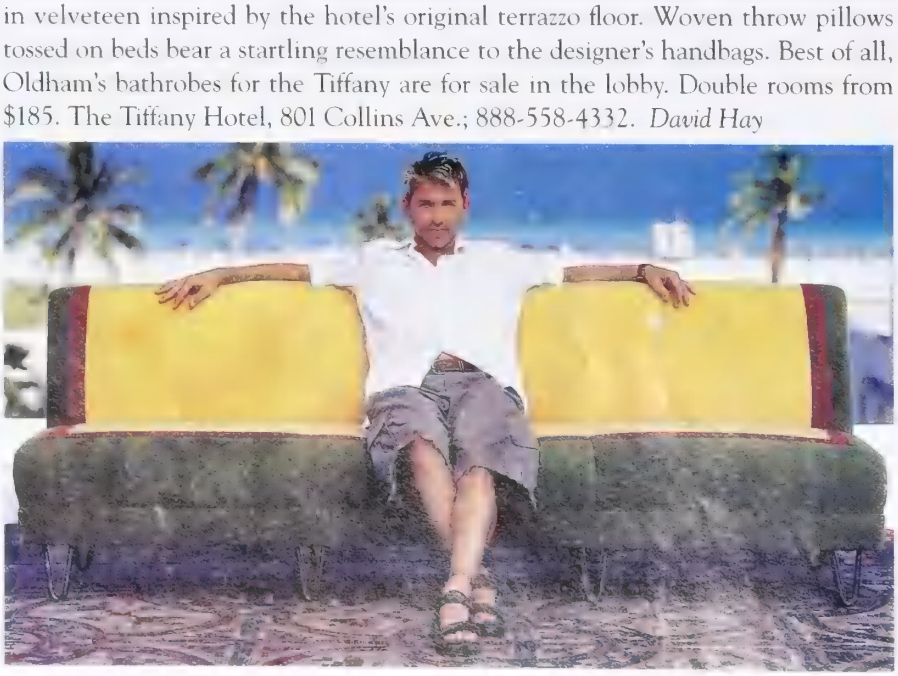


**For decades,** the Minneapolis Institute of Arts' critically acclaimed Asian collection has outstripped the museum's ability to exhibit. Now, after a ten-year museum-wide construction project, many of the treasures are out of storage and on displ 22 new Asian galleries. Curator Robert Jacobsen found the Studio of Gratif Discourse (right) in southern China, where it was being used as a wareh Armed with generous funding from long-term benefactors Ruth and Bruce ton, Jacobsen bought the late-18th-century library and a grand reception hall ing to 1600. Five Chinese craftsmen flew to Minnesota, where they reassem the structures over a period of eight weeks. Favoring a time-honored pulley sys the men shunned using hydraulic lifts except for the hall's heavy roof beams. "" complained the lifts weren't precise," says Matthew Welch, curator of Japanese Korean art. Today the study is equipped with everything a scholar could wish fine 17th- and 18th-century books, jade and bronze antiquities, a bamboo wrist a lute table, and an ingenious footrest with rollers. Next year some of the instit Japanese screens and objects will find homes in an audience hall and teah based on traditional designs. Call 612-870-3000. *Suzanne Charlé*

IN THE AIR

# OLDHAM-FASHIONED

**When Todd Oldham opened his boutique** on Collins Avenue in Miami Beach, an old hotel across the street, the Tiffany, caught his eye. Designed in 1939 by architect L. Murray Dixon, the 52-room hotel has just been remodeled. And the fashion designer, known for his "haute-casual" collections, is no longer on the outside looking in. Tony Goldman, the owner of the Tiffany, commissioned him to redo the interior. Oldham has designed mosaic-patterned rugs, bedspreads of sunshine-yellow squares bordered in blue, and sofas (below) covered in velveteen inspired by the hotel's original terrazzo floor. Woven throw pillows tossed on beds bear a startling resemblance to the designer's handbags. Best of all, Oldham's bathrobes for the Tiffany are for sale in the lobby. Double rooms from $185. The Tiffany Hotel, 801 Collins Ave.; 888-558-4332. *David Hay*





# SWEET CHARIT

**This year the Divine Design f raiser** features 46 vignettes by son the hottest names in interiors, inc ing David Phoenix, Kerry Joyce, Sally Sirkin Lewis. You can bid on catches your eye in the room sett then head upstairs to the showr where fabric, furniture, and fash donations are available at whole prices. Proceeds will benefit Pr Angel Food, which provides mea men and women with AIDS, DIFFA/Los Angeles, a grant-ma foundation for HIV/AIDS service nizations. Opening night gala hon include Kohler Co. and Dorothy Harry Lawenda, owners of Knee Fauchere, who created a bedr retreat (above) last year. At the Pa Design Center December 5 throug Call 213-957-6900. *Christina B. W*


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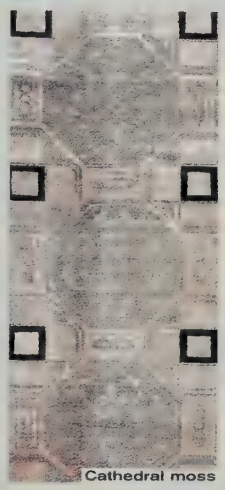
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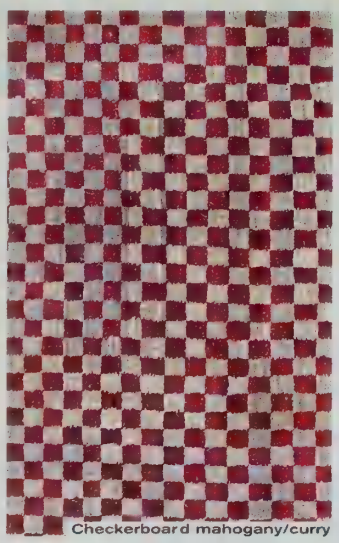
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Zagros burgundy room design from French Designer Showhouse by Bardin & Paloma

# IN PLAIN TERMS

## *David Schaefer elevates the elementary in his Manhattan store*

By Christine Pittel

**The simplicity is almost startling.** In a clean white space in the West Village with an industrial garage door open to trucks rumbling by, a straightforward table made of solid quartered ash stands next to an equally plain chair. "I suppose it's my version of a Wisconsin farm table," says designer David Schaefer, who only began to appreciate the utilitarian approach to life in his native Midwest after he had left it behind. When he saw the work of minimalist artist Donald Judd, he realized simplicity could be exquisite. "Of course I had grown up with simplicity but I never knew it," Schaefer says with a smile. "You just think you're poor if your parents don't have a French rococo living room set."

How has this neophyte store owner managed to lure such blue-chip talents as Parisian tastemaker Andrée Putman and art-world denizen Bill Katz to design lines for him? It helps that Schaefer is no novice at creating a retail concept to match a vision. When he left Wisconsin for California, he intended to enroll in architecture school, but a summer job at Esprit kept expanding. "I felt right at home with their *über*-clean style," he says. By the time J. Crew offered him the rare opportunity to conceive their stores from scratch, Sch was ready to design everything from fixtures to flooring.

About a year ago he stepped back from J. Crew, w he remains a consultant, to concentrate on his own proje the Furniture Co. "Bill Katz, who has done spaces for J Johns and Ellsworth Kelly, is one of those people whose u stated work speaks to me," says Schaefer. The steel-p shelving units and strikingly long, low walnut benches contributed are spare and sculptural. "The pieces are so u bellished that the materiality of the object comes through clearly," says Katz. Andrée Putman designed a family of f ture to complement her sleek teak version of a park be Schaefer will carry glassware by Alison Berger, who en one simple geometric shape within another, and Wil Gudenrath, whose pieces echo the pure proportions of an Roman vessels. Ceramics by Rupert Spira, gently ripple the surface, reveal the work of the hand.

When designs are so simple, nothing is hidden. N rally, woods are oiled and waxed rather than stained Schaefer says, "Isn't that beautiful enough?" ■











*Rupert Spira vases on a Bill Katz bench embody David Schaefer's brand of clarity. Schaefer (above) designed the trio of chairs (above center). Also at Furniture Co: Andrée Putman's teak chairs (above right); William Gudenrath glassware on a steel-plate bookcase by Katz (right).*

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*Seasonal greenery: A spindly balsam tree (above) shorn into a chandelier shape is trimmed with icy ornaments. Left: Put Homer in a holiday mood with a garland of laurel. Below: An ethereal wax candelabra stands behind a flickering meadow of votives heaped with moss.*

# IT'S MY PARTY

## *When the curtain goes up on the holida season, why not entertain new ideas?*

By Margaret Kennedy

**Whether giving or going to a party,** I love everything ab the experience—especially during the holiday season, w houses are at their festive best and the air is infused with exp tation. Family traditions dictate familiar decorations, me and table settings—we Kennedys take comfort in our favo angels and doves. Yet I feel compelled to add a few new twist the classic Christmas script each year, just for a frisson of prise. During my mid-December marathon of cookie-mak I mull over ideas I've collected that might be fun to try.

Last year, designer Christopher Coleman literally tur Christmas on its head when he hung his tree upside dowr wire strung through a hole drilled sideways in the trunk tie to a hook anchored in the ceiling. Laced with four different s of clear and frosted white lights, the balsam was transfor into a glittering five-foot fantasy. Misting kept it fresh for weeks. Continuing this twinkling theme for a holiday bu Coleman started with a sleek stainless-steel table. The cen piece, a three-tiered glass cake stand, brimmed with wh desserts—white chocolate-covered pretzels, meringue cook and a tower of handmade marshmallows on top. All of the p ters were steel or clear acrylic, and chunky cream-colored c dles set amid these reflective materials intensified the gl Handfuls of pearlescent petals and Lucite crystals were str about for extra sparkle. Who wouldn't have been enchant

Upping the wattage in this luminous season can b effortless as corraling all your candlesticks to shine toget in one radiant chorus. Decorating editor Sarah Cantor gath clear glass votives on a baking tray, tucking them in hillock moss. Strings of fairy-lights crisscrossed trellis-style a inches beneath the ceiling, then intertwined with ivy, co transform a foyer into a starry bower.

"Now that I'm living with less clutter, I like to bring my collection of tartanware to play with at Christmas," s designer T. Keller Donovan. The plaid napkin rings and bo look great with snowy damask. Donovan, who is mad for co piles lemons in low baskets to add a bit of zest to the cla red and green. Casting a treasured collection in a holiday sc can ensure rave reviews. Picture a table with a covey of C nese porcelain birds nesting in branches of fir. Rosy Venet glass goblets and salad plates complement antique ru bordered china—all on a cloud of *(Continued on page 1*

*For answers to your decorating questions, visit our Web site at* **http://homearts.com/mail/hbpeggy.htm**


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# ARTFUL CARVER

*When England's Grinling Gibbons sculpted fruit and flowers, fish and fowl in the 17th century, he worked with a naturalist's eye and an artist's inspiration*

By Catherine Findlay





***Overmantels at Badminton House (above) and Hampton Court Palac (left) show Grinling Gibbons's mid and late periods—the former exuberant, the latter majestic. Belo A pendant recently carved by David Esterly in pale limewood.***

**Despite his fame** as England's greatest wood-carver, Grinling Gibbons (1648–1721) had never been the prime focus of a museum exhibit until a show at London's Victoria and Albert opened this fall. And for good reason: It's not easy to gather a group of 300-year-old limewood panels and overmantels in one place. Most are too fragile to travel safely and all are firmly nailed to the walls of the royal palaces, grand country houses, and London churches for which they were commissioned in the late 17th century. Anyone who has seen a Gibbons overmantel can understand the difficulty of removing it. Flowers and fruit tumble down the wall, a pell-mell of blossom and twining vines, a shell here, a bit of lace there, ribbons fluttering among them, with leaves and petals so thinly carved they look as if a breeze might set them trembling. Lobsters, fish, and game birds are often woven into the pendants (or vertical sections) in much the same way that Dutch painters incorporated fish and fowl into their still lifes.

Two things made the V & A assemblage of carvings possible: the coincidence of several major conservation projects at the buildings they adorn and the passion and determination of the exhibit's curator, David Esterly, who has worked on the project for almost ten years.

Curiously, Esterly is neither an art historian nor an academic nor a professional curator. He's not even English. A wood-carver, just as Gibbons was, Esterly practices his craft in upstate New York. He taught himself to work in Gibbons's style and his mastery of it is clear in his limewood carvings with lilies, roses, game birds, and stalks of wheat as lush and graceful as Gibbons's own. Esterly's expertise is such that he was called to Hampton Court Palace to replace a Gibbons carving after it was destroyed in a fire in 1986.

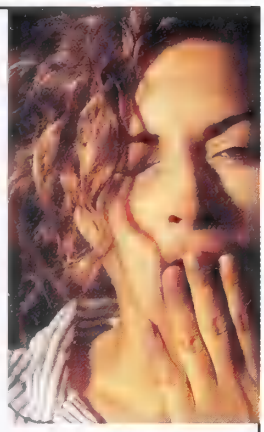


As Esterly worked on the Hampton C restoration, he became convinced that an e bition on Gibbons and his work was timel think people have a real hunger for a form that o ously requires technical skill," he says. The show has put together was worth the wait: overm tels from Hampton Court, Badminton Ho and other stately homes; the canopy fr the Bishop's Throne at St. Paul's Cathed sketches of Gibbons's unexecuted work; pho graphs of carvings that cannot be moved; and plays of the types of tools he would have u

To accompany the show, Esterley wro catalog, *Grinling Gibbons and the Art of Car* (Abrams, $50), a summation of all he learned about the man, his techniques, life, and his times. Not much is known, h ever, of Gibbons's early years other than t he was born in 1648 in Rotterdam, the son o English draper. His days in Holland are los time, but it's likely he was apprenticed to a c tinental wood sculpture workshop in his te

Esterly explains: "His exceptional fluency draughtsman, his familiarity with Europ techniques of small-scale modeling, his sop ticated choice of wood—all these set him a from even the best of his English colleague 1670." While in the workshop Gibbons proba assembled a variety of fine tools and developed a p erence for limewood, known by carvers as the marbl woods. (Lime trees are called lindens in America.)

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In 1667, when he was nineteen, Gibbons emigrated to England, drawn perhaps by the building boom going on after the Great Fire of 1666. He found work as a ship carver, and might have labored in obscurity if the courtier, diarist, and connoisseur John Evelyn had not found him in Deptford, five miles from London, in the winter of 1671. "By meere accident, as I was walking neere a poore solitary thatched house in a field," Evelyn wrote, he glanced in the window and saw Gibbons at work on an elaborately carved relief depicting the crucifixion. "I saw him about such a work, as for the curiosity of handling, drawing & studious exactnesse, I never in my life had seene before...."

Within a few weeks Evelyn had introduced his protégé to Christopher Wren, the architect overseeing London's rebuilding, and to the diarist Samuel Pepys. In March, Evelyn took the young émigré to Whitehall Palace to meet Charles II, who marveled at the relief but wouldn't buy it; its subject was unacceptable in Protestant England at a time when, as Esterly, puts it, "almost any continental religious sculpture was likely to smack of Popery." Several years passed before Evelyn's efforts and Gibbons's talents brought him commissions—panels for a theater and swags for new country houses.

Having laid aside such subjects as crucifixions and saints, Gibbons turned his hand to the "flowers and festoones" that had once been mere accompaniments to his relig works. This was something new. No carver in England treated the botanical world so creatively, according to Est who explains: "He decided to bring to decorative work the range of his technical skill and the full weight of his ambit Gibbons began to lavish on flower and leaf the attentio once brought to saint or angel." His pale, creamy limew carvings, left in their natural state without paint or var created a contrast to the dark oak paneling of the perio dramatic as if a spotlight were shining upon them. Over years smoke, grime, and varnish have turned most of the l wood brown so that it's difficult for us to imagine what looked like when new.

By 1677 Gibbons had begun work on the carving Windsor Castle, where his unique style flowered, and with i career. As his early style gave way to panels and garlands n spontaneous in form, Gibbons practiced a method of under ting that allows each element, whether peach or poppy, to s on its own; foliage sometimes springs as much as nine in from the wall. Esterly explains that Gibbons managed "breathtakingly high relief" by carving sections of each p separately, then putting them together in layers with glue nails. Gibbons's work was at its best in this middle period workshop grew, full of apprentices who followed his draw



ecute commissions for great houses like Badminton, sworth, and Petworth, where much of his work is still in . Seventy years later Horace Walpole wrote this eloquent iption of the master's prime: "There is no instance of a man e Gibbons who gave to wood the loose and airy lightness wers, and chained together the various productions of the ents with a free disorder natural to each species."

Gibbons worked under five monarchs, each of whom noned him to decorate new palaces. The culmination was vermantels and pendants he made in 1699 for William Hampton Court. Now in the third and last phase of his , Gibbons delivered carvings that were formal, majestic, not as free in spirit as those of his middle period. "He had lified his vocabulary of forms," says Esterly. "We don't whether this was due in part to economic pressures—as paid about half his normal fee—or because styles were ging."

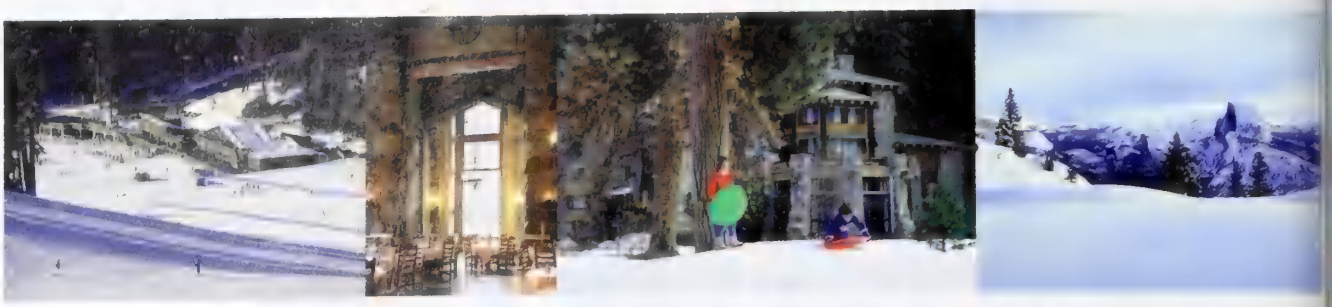
At Hampton Court, David Esterly's hand touches Gibs. When he was given the job of reproducing a pendant in King's Withdrawing Room, he had only an old photograph ide him: "I cast myself into his mind, to replicate what he'd , and I made new discoveries about his techniques, like his f Dutch rush—a reed—as a gentle form of sand paper."

Esterly calls the experience "an exorcism." He had been haunted by Gibbons for twenty years, ever since a companion took him to St. James's Piccadilly in London, the 1678 church designed by Wren where a Gibbons panel hangs above the altar. He was enchanted by what he saw, but as a Fulbright scholar who had spent years studying English literature, he thought of Gibbons as a research project and only began to experiment with carving as a way of knowing his subject. He retreated to a cottage in Sussex, bought some chisels and some limewood and started re-creating what he saw, then eventually developing new forms. His first ornament, a rough little acanthus leaf, still sits in his workshop in upstate New York, but he has since learned what he calls "fine foliage carving," and now works on commissions just as Gibbons did.

Esterly thinks this style has special relevance for us today: "The power of Gibbons's carving is its capacity to convey the beauty of organic form in a medium which itself is drawn from the living world. We may be only half aware of this curious unity. But mingled with that awareness is a more conscious pleasure, a delight at the potency of a sharp chisel moved by the human hand." ■

*"Grinling Gibbons and the Art of Carving" runs through Jan 24, 1999, at London's Victoria and Albert Museum. For information, call 011-44-171-938-8441.*



# YOSEMITE YULETIDE

*A winter trip to one of the nation's most revered national parks offers skiing, serenity, and a coveted seat at the annual Christmas feast*

By Suzanne Charle

**It is Christmas morning** and a friend and I are driving along the Merced River, heading toward Yosemite. Over the years I have visited this park in every other season, but this is my first winter sojourn, a multilayered present wrapped in the misted beauty of the Sierra foothills and the Yuletide tunes of Nat King Cole, courtesy of some public-radio deejay.

Ahead is the promise of our destination: the park with its sheer granite cliffs and domes, its leaping waterfalls and towering trees—the nation's grandest Christmas diorama. Our rented soft-top Jeep bucks over the icy road (four-wheel drive is advised for navigating the High Sierras in winter) much in the manner, we decide, of the old horse-driven wagons that brought the first tourists to this valley more than a century ago. We pass the abandoned mineshafts and railroad spur, but we forge ahead: We must be bathed and dressed by 4, ready for the Bracebridge Dinner, a Yosemite Christmas tradition since 1927—and we still want some time to enjoy the valley.

In the summer, cars and campers line the road in traffic jams that rival those in L.A. But on this morning we have the road to ourselves, and we can freely pull over to admire the mile-wide chasm, as did Frederick Law Olmsted more than 130 years before. The charm of the valley, the Easterner wrote, lies not in any one feature, but in "the miles of scenery where cliffs of awful height and rocks of vast magnitude and of varied and exquisite coloring are banked and fringed and draped and shadowed by the tender foliage of noble and lovely trees bushes, reflected from the most placid pools, and associ with the most tranquil meadows, the most playful streams

It is hard to imagine that any work of man could st up to such grandeur. Yet Yosemite's Ahwahnee Hotel doe splendid structure of native granite, massive pine poles cement artfully stained to resemble redwood, the Ahwah was built in 1927 and remains to this day one of the nati finest examples of rustic architecture. On the banks of Merced River just south of the Royal Arches, framed finial of cascades, the site is inspired. For generations it been used as a summer encampment by a band of the val original settlers, the Miwok Indians, and the two men r responsible for building the grand hotel—Stephen T. Mat the dynamic first director of the National Park Service, Yale-trained architect Gilbert Stanley Underwood—had wise sense to follow their lead.

Passing down the long portico—a procession of wood columns (of the cement variety) garlanded with boughs and red ribbons—we are greeted at the front desk a hearty welcome. The blazing fire in the Great Lounge b ons, but eager to get into the thin, crisp Sierra air, we ha change and set off on a trail that lies just beyond the h grounds. Soon we are encompassed in the fragrant sileno the woods. Ponderosa and sugar pines, white fir and

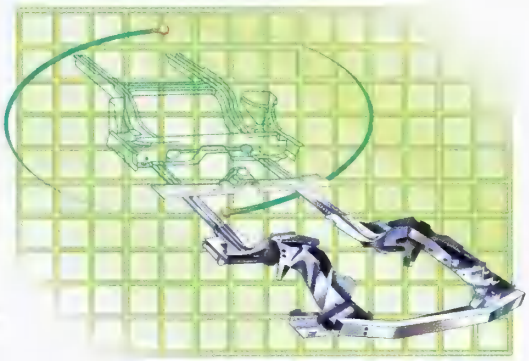
***Yosemite when the summer crowds have gone, top, left to right: downhill skiing at Badger Pass; the Ahwahnee Hotel, inside and out; Half Dome in its winter coat. Bottom, left to right: The operatic Bracebridge Dinn towering trees wrapped in mist; snowshoeing, one of many off-trail activities; groomed slopes.***

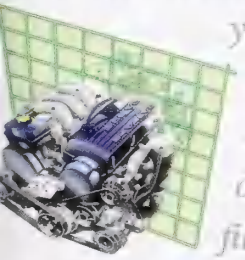


# Ask the right questions.



*Q. If we sent an engineer to a racetrack, would he bring us back a smooth ride? Q. If we're rigid about frames, are you flexible in corners? Q. If your seat were pressure mapped, are you comfortable with that? Q. If your battery had been relocated, would there be a difference under the hood? Q. If your cab went forward, could your trunk get larger? Q. If you stomp on the gas, can your steering become more precise? Q. If your option is automatic or manual, is both an acceptable choice? Q. If we filled an engine mount with liquid, would that make things quieter?*





# Get the right answer.



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incense cedar tower above us, a carpet of needles muffles our footsteps. "Hiking is such a vile word . . . you should saunter through the Sierra," wrote the naturalist John Muir, who sauntered these mountains for much of his life, and that is exactly what we do until, looking at my watch, I realize that we have strayed perhaps too far and too long. A downhill trot gets us back to the hotel and up to our room.

A half-hour evolution from jeans, fleece jackets, and hiking boots to evening gowns and heels; now we are standing in the hall, and the elevator doors open like those of an Advent calendar. There, twirling long-stemmed crystal flutes of champagne, is a couple—he darkly handsome in tails, she in a shimmering gold gown. We step into the tableau, others join. The elevator is a cube of collective goodwill. A man in his late thirties, a Dickensian character in a dove-gray morning coat and silver beaverboard hat, is the most jovial of all, and with good reason. A native of the area, he lives in the foothills just outside the park and spends part of each summer in the backcountry. For 12 years—ever since he could ante up the steep price of admission—he has tried unsuccessfully to be selected in the lottery for the Bracebridge Dinner: It is, he reckons, a part of the park he hasn't yet explored. This year his card was drawn, and he has brought his entire family—eight members in all—to celebrate. His great-grandfather—the original owner of the top hat and waistcoat—would be pleased.

The Great Lounge is the perfect assembly site for the medieval Bracebridge Dinner, which was inspired by the Christmas story of the genial Squire of Bracebridge Hall, written by Washington Irving (better known for another holiday classic, "The Legend of Sleepy Hollow"). Muted afternoon light streams through stained-glass windows that soar to the 24-foot-high ceiling, while the huge chandeliers, quixotic and inspired fusions of Indian motifs and German Gothic design, light superb Middle Eastern flatweave rugs, a collection praised by the editor of *Oriental Rug Review* as "a public treasure." Looking around, I am struck by the American-ness of this scene: Little girls in pert crinolines taunt little boys in their first dress slacks; an elderly man in an evening jacket that has seen a lifetime of celebrations holds the arm of a high-school-age lad, still awkward in a rented tuxedo. Each and everyone of us is wearing his or her best, but the best runs a wide and democratic range of tastes and incomes. We are, for this evening, united not by career or geography but by desire and luck: The desire to celebrate the holidays in one of the most splendid natural sites on earth and the luck to have been selected to do so.

For many years, the Bracebridge dinner was the preserve of the rich and privileged, an elite club whose members could return for as many Christmases as they liked (and they did). At one point, according to Andrea Fulton, the director and producer of the Bracebridge pageant, there was a ten-year waiting list. It wasn't until the early 1970s that a more egalitarian approach was devised: A lottery system, no special privileges allowed, with requests accepted one year in advance. For the 1997 Christmas dinner, the Ahwahnee received 2,568 applications. The math is somewhat complicated, since an applicant can ask for eight tickets, but with 1,700 seats available over five dinners, the rough odds are 1 in 12—somewhat like the chances of a good student getting into an Ivy League school.

One white-haired man standing in front of the enormous tree, a dapper Santa Claus in scarlet evening jacket, delightedly tells me that he has been trying, on and off, since the 1950s to get here: "I'd send my application off one Christmas for the next, get rejected, get dejected, forget it for a while, and try again," he says, his eyes twinkling, his cheeks glowing to match his jacket. "Each time I'd swear I would try again, but then I'd read some story and send off my 'Dear Santa' request for a Christmas to Yosemite. Now I'm 71 and decided to listen!"

The members of our table have all been more fortunate. After following the heralding trumpets to the candlelit dining hall, we exchange names and Bracebridge pedigrees. For all eight of us, it is a first time, and a first attempt—two parties were notified after late cancellations. Such last-minute luck only increases our sense of well-being as we watch the choir, costumed in colored velvets and satins, parade down the aisle toward the alcove where the Squire of Bracebridge Hall, his Lady and their retinue take their seats and bid the festivities to commence. The entertainment is extravagant, like the surroundings, both inside and out. As the "townsfolk" troop in, a joyous ragtag crew who are, in fact, made up of Yosemite's townsfolk, the choir breaks into song. As if on cue, the dark silhouettes of the incense cedars fade like specters into night, and I find myself singing along with the choir to "Oh Holy Night."

For these three hours, we are a family, infused with the spirit of goodwill as we feast on course after course of sumptuous ribaldry, and supper. Some dishes would be expected at a medieval fete—roast beef and quail, plum pudding with hard sauce, and the wassail. Others belie the Northern California setting—Dungeness crab in caper basil olive oil, roast butternut squash soup, organic greens in an orange-cranberry vinaigrette, and a splendid selection of West Coast wines. The jester, the Lord of Misrule, is a jovial heir to Ansel Adams, who first played the part, impishly taking time off from photographing the valleys and peaks to scale one of the forty-foot columns that support the elaborately coffered ceiling. The multi-talented photographer, who originally studied to be a classical pianist, was author of much of the evening's text as well as the compiler of most of the evening's musical score, an intriguing mix of little-known carols and classics, ranging from the 14th-century Latin "Angelus Ad Virginum" to an inspiring rendition of Saint-Saëns's Christmas oratorio.

"The production has changed over the years," confides Fulton, who has been director since 1979. "Ansel's production was much more subdued in tone, with dim lighting. When the parents took over in the thirties, they emphasized jewel tones for the costumes and lighting, an air of opulence."

Next day, driving along the scenic
that runs the seven-mile length of
Yosemite Valley to head up to Bad-
Pass for a morning of snowshoeing, I
onsumed with the sense of a visual
ecoming. There are reasons for this
ng of familiarity, though neither I nor
of my ancestors have ever lived in
High Sierras. That same intelligence
commands me to look at the sights
entral Park back home in New York
es me and millions others to look, to
o marvel, to try to comprehend the
ite grandeur of El Capitan, Eagle
, Half Dome, Glacier Point, Cathe-
Rocks and wonder at the ever-
nging beauty of the falls: Vernal,
mite, Bridalveil. It was Frederick
Olmsted—the designer of the na-
's first large urban park—who in-
cted geologist Clarence King to
ey the land between the valley and
Mariposa Grove of Giant Sequoias,
ing certain that the road would pass
most interesting views and the finest
t trees.

There are other, more obvious rea-
for my sense of connection. Images
osemite are permanently engraved
ny consciousness: the unforgettably
r and romantic photos taken by
el Adams, who spent most of his
life here; the elegiac landscapes of
German-born artist Albert Bier-
. The elegant black-and-white pho-
aphs of Carleton Watkins helped
vince Congress in 1864 to secure this
ey and the Mariposa Grove as a
ic preserve, a national treasure to be
ed by all the people. So compelling
the arguments made by the na-
s early environmentalists (including
sted), so otherworldly the views
red by the photographers and
ters that Abraham Lincoln, in the
hs of the Civil War after signing the
wrote of his wish to visit "this Yo
ite" the next year. Tragically, the
ident never had that chance, a bul-
aw to that, but heading up into the
vy mountains, I like to think that
stadt's heroic views of Yosemite, in
ch rays of sunlight beam through
ses of *(Continued on page 125)*



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# A PLACE TO HEAL

*At Fountain House, a haven for people with mental illnesses, members of the horticulture u tend gardens, arrange flowers, and grow in spiri*

By Hatsy Shields







**The handsome four-story brick building** on Manhattan's West 47th St with its wrought-iron balcony and newly painted green front door, l like a fine old club. In a front hall hangs a portrait of velvet-gowned Arnold L. van Ameringen, a beloved benefactor. Below, a young man quietly on a couch, then lowers his head into cupped hands. Somewh someone is playing a piano. Behind a vase of exuberant orange and ye dahlias on the reception desk, an older man asks where he can direct

The impressive Georgian house is, in fact, a club. Along with t neighboring brownstones the building forms the fifty-year-old Four House. To qualify for membership you must be a person with a profe mental illness. There are no dues, but members (more than 400 peopl the club daily) contribute their time working side by side with the st run the organization. The volunteers prepare and serve meals, operate switchboard, write a newsletter, paint the walls, offer tours to newcom plant the terrace gardens, and decorate the clubhouse with sixty to sev arrangements of fresh flowers every week. Within this friendly commu there are daily chores for anyone who wants them, even people rece homeless or seriously traumatized. What began in 1948 as an informal g ering of men and women who met to encourage each other after spe hospitalization has today developed into a model mental health-care gram. Fountain House has inspired three hundred similar clubhouses ar the world, with another twenty new ones opening yearly.

The club, as its members always call it, is not a treatment center medications are dispensed, there are no doctors, and the members r refer to themselves as patients. The professional staff is composed of and women committed to the belief that people with mental illnesse

*Participants in the horticulture program at New York's Fountain House, l from top: Pedro Rivera relaxing after working in the Stu Hinrichs gard Al Tarantino making wreaths; Fernando Caraballo on the patio. Abov from left: Joan Hall and Gina Walker shopping in the flower district; a wal terrace called the secret garden; the main building at Fountain House*



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# GLASS MOUNTAIN

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can build self-confidence by being part of a group that appreciates each individual's efforts. The horticulture unit, for example, one of several work groups, has 54 members who maintain five gardens, five hundred indoor plants, and brighten the common rooms of the clubhouse with flowers. "Our mission," says Joan Hall, head of the unit and a ten-year employee of Fountain House, "is to make the club as welcoming as possible. Lovely gardens and arrangements of flowers send a powerful message—that this is a peaceful place for an extended family, a supportive community, not a clinic." This haven for the troubled relies heavily on money donated by the private sector; gifts from corporations, foundations, and individuals make up one-third of its operating budget. Other funding comes from city, state, and federal governments.

Hall's Tuesdays start early with a prowl through New York's wholesale flower market. She is often accompanied by a member. They look for the best seasonal buys (zinnias in summer), long-lasting blooms (*alstromeria*), and flowers good for drying later. "What we buy depends on who's with me," says Hall. "One person loves lilies, another exotics, but we always want bold flowers for the reception room, branches for hallways, and small blooms for the 23 dining room and snack bar tables."

In a cab piled high with bundled flowers, Hall and her companion head back to Fountain House to discuss the day's gardening agenda with the unit. The members gather in a pleasant, well-lit basement work area much like the nerve center of any busy garden club, but for a few signs that all is not completely right. A chalkboard lists to-do items: clean off bricks with wire brushes, water tree pits on street, annuals, fill bird feeders, visit Anthony. Anthony, it turn is a member who has recently returned to the hospital.

On a scorching hot Tuesday last summer, I was in to attend a meeting of the horticulture unit. The room flurry of activity as members popped flowers in various tainers until the plastic storage buckets held only a da two. Trolleys laden with lively, spontaneous bouquets wheeled off to various corners of the clubhouse.

I sat with Linda, an attractive middle-aged woman ing a chic dress and bright pink lipstick that matched the she had trimmed at a large round table. She prepares the ers, she explained, because she doesn't think she is able them together prettily. Linda has been commuting to the house a few days every week for about five years, she tol traveling at present from a supported-living residenc shares with eighteen other people with mental illnesses. people I live with sit and stare a lot. I like to talk, so I here," she said. Across the table, two young men, signing matedly and silently mouthing words to each other, paus wave hello to me; behind them a very intent man nc curtly as he tucked purple straw-flowers into a wrea grapevines. His finished creations hang on just about accessible surface at Fountain House—above mantelpiec hallways, and in stairwells. Norberto, a thoughtful 33-ye Puerto Rican, positioned himself at my side as a self-appo


Just how much tim







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for the rest of the day. I felt like the new girl in class. While members swept the floor of leaves and wiped off tops, Hall explained that healing at Fountain House is rated by encouragement from members and staff alike. At unit meeting there might be a spontaneous burst of ause for Al, for instance, for his hard work shaping topi- or planting bulbs. (More than 6,000 bulbs go in each fall.) ple have to be both involved in daily life *and* needed," went on. "This is fundamental to human happiness." so when a member of the horticulture unit doesn't show r the second day in a row, Hall picks up the phone to find He is missed. The group counted on his contribution.

After debris from the flower arranging was cleaned up, it ime to see what needed to be done in the gardens. The we visited was a walled terrace at 441 West 47th Street, etimes called the "secret garden." At a glass-topped table, men sat without speaking in the serene enclosure, a square ppled shade protected from New York's honking horns humming turmoil by a handsome tall brick wall. Mature cast shadows on the beds of begonias and ferns lining the and on the intricately patterned bricks of the patio.

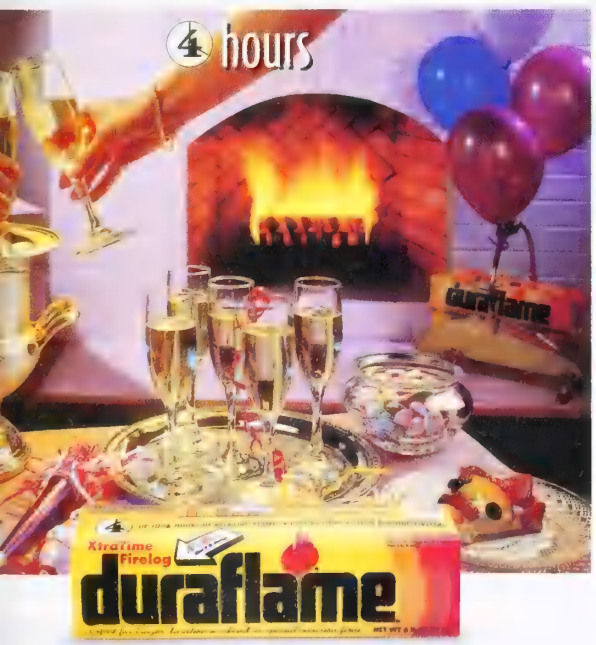
Behind the brownstones the Stu Hinrichs garden, ed for a benefactor, is a vivacious space, full of color and ling fountains. A holly tree gleamed darkly next to big mops of hydrangea underplanted with a carpet of pink tiens. Waist-high planters brimmed with coleus and gar- as. Birds rustled in a cloak of climbing hydrangea intertwined with clematis and red-blooming trumpet vine on brick walls studded with little birdhouses. Norberto was striding off to fill a bird bath presided over by a curly-headed cherub clinging to an escaping goose. He gallantly proclaimed this "man's work," lugging watering cans in 98-degree heat.

Norberto was homeless and suffering from paranoid schizophrenia when he came to Fountain House three years ago. Without family to help (his mother had moved back to Puerto Rico to remarry and his brothers had their own problems), Norberto saw rough times on the street, a life made worse by substance abuse. Like Norberto, most members are referred to Fountain House by hospital psychiatric wards or by homeless shelters. The State Department of Education also refers people who are having difficulties in their jobs.

"I used to hear voices," Norberto said, "but the medication pretty much shuts them out. And with help from Fountain House, I'm moving into my own apartment now and I'm going to see what temporary jobs I can get." Norberto locked me into eye contact so compelling I found myself exclaiming after his every hopeful pronouncement, "That's great!"

In the office of the Fountain House Transitional Employment Program, I learned that 155 jobs are now being filled by club members. These positions—which last from six to nine months and pay wages from $6 an hour for washing dishes to $14.70 for word processing—are offered by 41 New York employers, including law firms, financial institutions, and publishers. The Fountain House staff trains the member >


o you have for a fire?



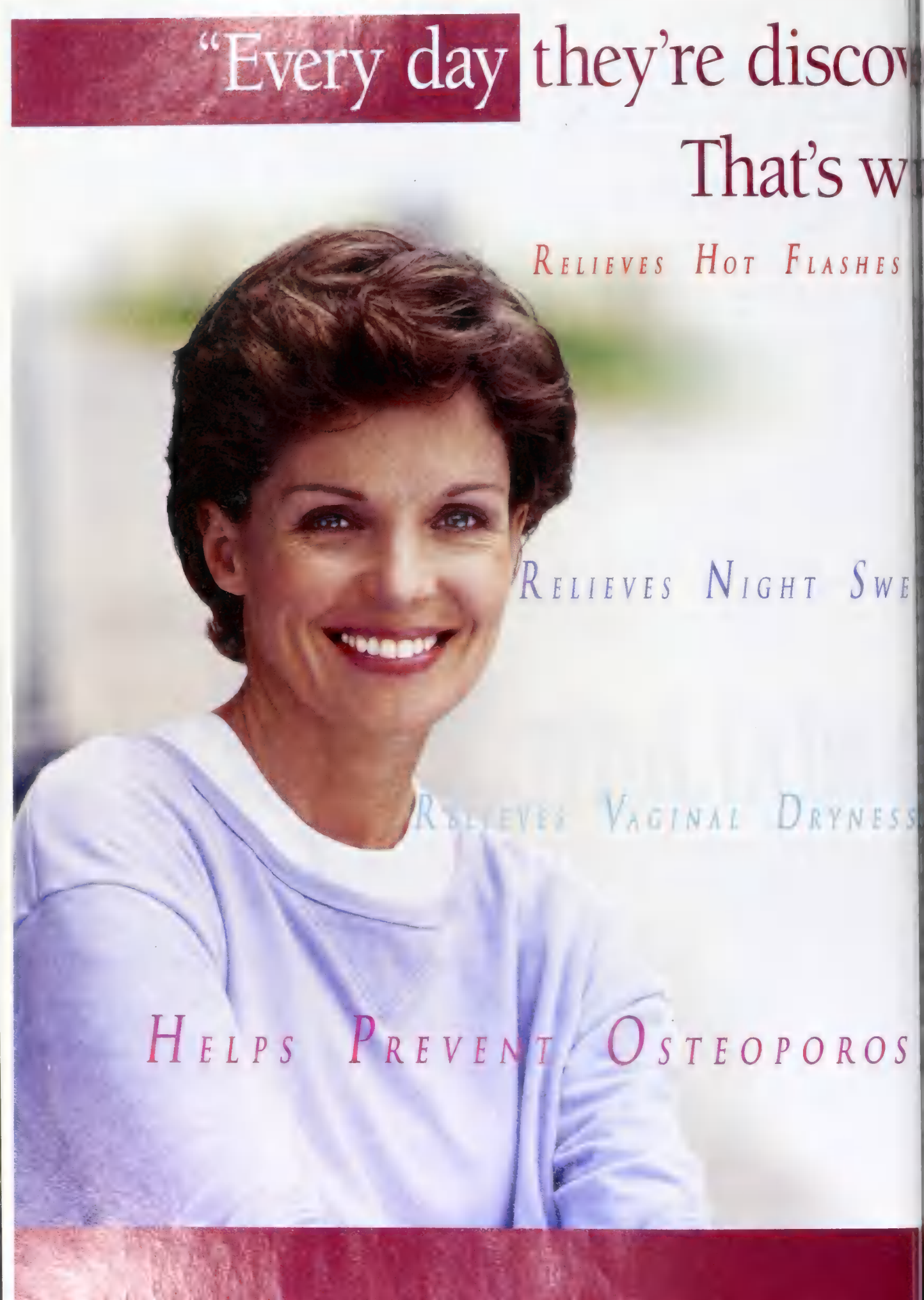

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That's w
Relieves Hot Flashes
Relieves Night Swe
Relieves Vaginal Dryness
Helps Prevent Osteoporos

# g more about estrogen loss.

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**"I started taking PREMARIN a number rs ago. My hot flashes went away, ve felt wonderful ever since. My · and I agreed that I should keep it, not just to keep my symptoms coming back, but also to prevent oss. Recently, I heard about new rch. It's comforting to know that e discovering even more about en loss and menopause."**

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**search keeps PREMARIN at the forefront.** ries in medical science continue to reveal tion about the positive impact of PREMARIN out menopause—and beyond. For example, in ars it was learned that PREMARIN increases your "good" cholesterol (HDLs) and decreases your "bad" cholesterol (LDLs). And more is being very day.

**search into estrogen loss and the effects opause.** Wyeth-Ayerst, the maker of PREMARIN, has established the Women's Health Research Institute (WHRI). WHRI is dedicated to the discovery and development of medicines that help women live longer, healthier lives, and to ongoing research into the effects of estrogen loss and estrogen replacement therapy. A heritage of confidence...a commitment to your future. Good reasons why PREMARIN is an important part of your life...now more than ever.

**There can be side effects with PREMARIN.** One is the possibility of developing cancer of the uterus. If you have had a hysterectomy, you don't have this risk. Your doctor may prescribe a progestin along with PREMARIN to greatly reduce this risk. Side effects include blood clots, nausea, vomiting, and breast tenderness.

**PREMARIN may not be right for every woman.** When you discuss estrogen replacement therapy with your doctor or health care provider, be sure to discuss your personal and family history of breast cancer, breast lumps, uterine cancer, abnormal vaginal bleeding, abnormal blood clotting, or heart disease. If you have experienced any of these conditions, you should not take PREMARIN. Also, you should not take PREMARIN if you are pregnant because of possible risk to the fetus.

If you have any questions about your PREMARIN prescription, speak with your doctor or health care provider.

***Please be sure to read the important information on the following page.***

**"Taking my PREMARIN is something I do for myself every day. PREMARIN will continue to be my estrogen, now, more than ever."**

For me, it's **PREMARIN®**




(conjugated estrogens tablets, USP) 0.625 mg

The appearance of the Premarin tablet is a trademark of Wyeth-Ayerst Laboratories.

**BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT**

**PREMARIN® Brand of conjugated estrogens tablets, USP**
This Summary describes when and how to [illegible] estrogens and the risks of estrogen treatment.

**ESTROGEN DRUGS**
Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable in view of their benefits. If you decide to start taking estrogens, check with your doctor to make sure you are using the lowest possible effective dose. The length of treatment with estrogens will depend upon the reason for [illegible]. This should also be discussed with your doctor.

**USES OF ESTROGEN**
*To reduce menopausal symptoms.* Estrogens are hormones produced by the ovaries. The decrease in the amount of estrogen that occurs in all women, usually between ages 45 and 55, causes the menopause. Sometimes the ovaries are removed by [illegible] operation, causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest or sudden intense episodes of heat and sweating ("hot flashes"). The use of drugs containing estrogens can help the body adjust to lower estrogen levels.

Most women have none or only mild menopausal symptoms and do not need estrogens. Other women may need estrogens for a few months while their bodies adjust to lower estrogen levels. The majority of women do not need estrogen replacement for longer than six months for these symptoms.

*To prevent brittle bones.* After age 40, and especially after menopause, some women develop osteoporosis. This is a thinning of the bones that makes them weaker and more likely to break, often leading to fractures of vertebrae, hip, and wrist bones. Taking estrogens after the menopause slows down bone loss and may prevent bones from breaking. Eating foods that are high in calcium (such as milk products) or taking calcium supplements (1,000 to 1,500 milligrams per day) and certain types of exercise may also help prevent osteoporosis.

Since estrogen use is associated with some risk, its use in the prevention of osteoporosis should be confined to women who appear to be susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white race, thinness, and cigarette smoking.

Women who had their menopause by the surgical removal of their ovaries at a relatively young age are good candidates for estrogen replacement therapy to prevent osteoporosis.

*To treat certain types of abnormal uterine bleeding due to hormonal imbalance.*

*To treat atrophic vaginitis* (itching, burning, dryness in or around the vagina).

*To treat certain cancers.*

**WHEN ESTROGENS SHOULD NOT BE USED**
Estrogens should not be used:

*During pregnancy.* Although the possibility is fairly small, there is a greater risk of having a child born with a birth defect if you take estrogens during pregnancy. A male child may have an increased risk of developing abnormalities of the urinary system and sex organs. A female child may have an increased risk of developing cancer of the vagina or cervix in her teens or twenties. Estrogen is not effective in preventing miscarriage (abortion).

*If you are breast feeding.* Many drugs are excreted in human milk and can be passed on to your baby. Therefore, estrogen therapy should be used only when your doctor decides it is clearly necessary.

*If you have had any heart or circulation problems.* Estrogen therapy should be used only after consultation with your physician and only in recommended doses. Patients with a tendency for abnormal blood clotting should avoid estrogen use. This includes patients who currently have clots in the leg (thrombophlebitis), or any other part of the body (thromboembolic disorder). (See below.)

*If you have had undiagnosed vaginal bleeding.* If you have ever had abnormal bleeding from the vagina estrogens should not be used unless you have talked to your physician about this problem.

*If you have had cancer.* Since estrogens increase the risk of certain cancers, you should not take estrogens if you have ever had cancer of the breast or uterus. In certain situations, your doctor may choose to use estrogen in the treatment of breast cancer.

*When they are ineffective.* Sometimes women experience nervous symptoms or depression during menopause. There is no evidence that estrogens are effective for such symptoms. You may have heard that taking estrogens for long periods (years) after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence that this is so and such long-term treatment may carry serious risks.

**DANGERS OF ESTROGENS**
*Cancer of the uterus.* The risk of cancer of the uterus increases the longer estrogens are used and when larger doses are taken. One study showed that when estrogens are discontinued, this increased risk of cancer seems to fall off quickly. In another study, the persistence of risk was demonstrated for 10 years after stopping estrogen treatment. Because of this risk, *it is important to take the lowest effective dose of estrogen and to take it only as long as you need it.* There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

If you have had your uterus removed (total hysterectomy), there is no danger of developing cancer of the uterus. If you have your uterus, please refer to the section titled **"OTHER INFORMATION."**

*Cancer of the breast.* The majority of studies have shown no association with the usual doses used for estrogen replacement therapy and breast cancer. Some studies have suggested a possible increased incidence of breast cancer in those women taking estrogens for prolonged periods of time and especially if higher doses are used.

Regular breast examinations by a health professional and self-examination are recommended for women receiving estrogen therapy, as they are for all women.

*Gallbladder disease.* Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

*Inflammation of the pancreas.* Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

*Abnormal blood clotting.* Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, heart attack or pulmonary embolus, any of which may be fatal.

*Heart disease.* Large doses of estrogen in men have been shown to increase the risk of certain heart diseases. This may not necessarily be true in women. In order to avoid the theoretical risk of high doses, the dose of estrogen you take should not exceed the dose recommended by your doctor.

*Excess calcium in the blood.* Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

**SIDE EFFECTS**
In addition to the risks listed above, the following side effects have been reported with estrogen use:
- Nausea, vomiting; pain, cramps, swelling, or tenderness in the abdomen.
- Yellowing of the skin and/or whites of the eyes.
- Breast tenderness or enlargement.
- Enlargement of benign tumors of the uterus.
- Breakthrough bleeding or spotting.
- Change in amount of cervical secretion.
- Vaginal yeast infections.
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease.
- A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes.
- Worsening of porphyria.
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses).
- Mental depression.
- Involuntary muscle spasms.
- Hair loss or abnormal hairiness.
- Increase or decrease in weight.
- Changes in sex drive.
- Possible changes in blood sugar.

**REDUCING RISK OF ESTROGEN USE**
If you decide to take estrogens, you can reduce your risks by carefully monitoring your treatment.

*See your doctor regularly.* While you are taking estrogens, it is important that you visit your doctor at least once a year for a physical examination. Special attention should be given to blood pressure, breasts, abdomen, and pelvic organs. A Pap smear should be taken and tested at this visit. If members of your family have had breast cancer or if you have ever had breast nodules or an abnormal mammogram (breast x-ray), you may need to have more frequent breast examinations. Also be sure to let your doctor know if you have ever had liver or kidney disease, as this may affect the decision to use estrogen.

*Reevaluate your need for estrogens.* You and your doctor should reevaluate your need for estrogens at least every six months.

*Be alert for signs of trouble.* Report these or any other unusual side effects to your doctor immediately:
- Abnormal bleeding from the vagina.
- Pains in the calves or chest, a sudden shortness of breath or coughing blood (indicating possible clots in the legs, heart, or lungs).
- Severe headache, dizziness, faintness, or changes in vision, indicating possible clots in the brain or eye.
- Breast lumps.
- Yellowing of the skin and/or whites of the eyes.
- Pain, swelling, or tenderness in the abdomen.

**OTHER INFORMATION**
Some physicians may choose to prescribe another hormonal drug to be used in association with estrogen treatment for women with a uterus. These drugs, progestins, have been reported to lower the frequency of occurrence of a possible precancerous condition of the uterine lining. Whether this will provide protection from uterine cancer has not been clearly established. There are possible additional risks that may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats and sugars. The choice of progestin and its dosage may be important in minimizing these effects.

Your doctor has prescribed this drug for you and you alone. Do not give the drug to anyone else.

If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

Keep this and all drugs out of the reach of children. In case of overdose, call your doctor, hospital, or poison control center immediately.

This Summary provides the most important information about estrogens. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling.

This Brief Summary for Direct-to-Consumer Advertising is based on the most current Premarin Tablets Direction Circular, CI 5084-1, Revised May 4, 1998.

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WAPR-0559

*World Leadership in Women's Health Care*

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Philadelphia, PA 19101

71357-0[illegible]

## In the Garden

and then fills in on the job if a problem arises. Of the members enrolled in the program, some forty percent go on to permanent jobs.

Ralph Bilby, director of employment services and a Fountain House employee for nineteen years, knows how crucial work is for members who want it. "A job means a chance in society," he said. "Our transitional opportunities help fill gaps for members—references, history, and confidence."

In the main building's second-floor patio, a garden designed by the horticulture team for year-round color and foliage, members were gathering in the early afternoon. Some were resting at tables under umbrellas, others were looking at the flowers or simply slumping into garden chairs with drooping heads. There wasn't much interaction. But the surroundings soothe even the most isolated soul. Al's perfectly clip[illegible] spirals of juniper share the border with cut-leaf Japa[illegible] maples, a weeping blue Atlas cedar, and stands of ye[illegible] daylilies. Oleander trees bloom happily in pots.

In this captivating place there is a lot of healin[illegible] progress. The environment bursts at the seams with const[illegible] tive, effective goodwill. The most important qualification working here? "The ability to love," says Esther Monta[illegible] director of special projects, and a 36-year employee who serves on the Mayor's Commission of Human Rights. "Di[illegible] your heart grow a few sizes today?" she wants to know leave. As if watered with Miracle-Gro. ■

*Hatsy Shields writes regularly for House Beautiful.*




**Beauty *and* brains.** And, oh yeah, a healthy measure of **brawn.**

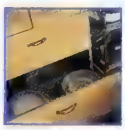
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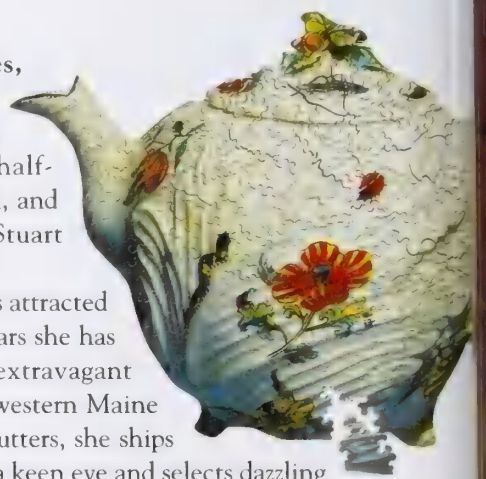

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# GOING TO PIECES

*Forget the stamped cardboard puzzles that you see in stores. Betsy Stuart's handcrafted creation are several cuts above*

By Wayne Curtis





**When it comes to jigsaw puzzles,** there are two types of people in this world: those who walk into a room and fail to notice there's a half-finished puzzle on a table against a wall, and those who notice nothing else. Betsy Stuart caters to the latter group.

The founder of Elms Puzzles, Stuart has attracted a devoted following in the eleven years she has been producing her extraordinary, extravagant designs from a tidy workshop in the western Maine village of Harrison. Overseeing a half-dozen cutters, she ships some 2,000 jigsaw puzzles annually. Stuart has a keen eye and selects dazzling prints, rich with complicated subjects and robust hues. These range from medieval tapestrie the vibrant prints of contemporary artists like Alexander Chen and Anne Kilham. Custon can select from Stuart's catalog of current prints (call 800-353-3567) or mail in their own work or photographs to be rendered asunder by the skilled cutters. Simple puzzles start at aro $100; intricate versions with more than 1,000 pieces sell for as much as $3,000. Stuart also r a rental club, with 1,000-piece puzzles available for around $100.

*The potted polyanthus and teapot, above and right, are silhouette puzzles from Stuart's catalog. The designs below were custom-made for a dog-owning puzzle collector, and each features an image of the family pug.*

In their sturdiness and originality, Stuart's works recall the puzzle heyday of the 19 and 1930s, when everyone from the Duke and Duchess of Windsor on down spent time ov table of jigsaw pieces. "Puzzles were the videos of the Depression era," says Stuart, who with husband, Fred, has amassed a collection of some 200 vintage designs.

The puzzle-making process at Stuart's workshop goes something like this: Prints first mounted on mahogany plywood. These are passed along to the cutters, who h been trained for six to eight months. With the cutters the real craftwork begins.

"We want a puzzle that's fun to do, not hard for the sake of being hard," says Stu who nevertheless clearly likes a challenge. Corners are split into several pieces. Fake c ners appear at random in the center of the puzzle. Pieces are cut along color lines. Int tional spaces called dropouts are left within the puzzle, like star-shaped holes in a ni sky. Then there's the extra turn of the knife: all puzzles come in plain Kelly green bo with no pictures of the prints provided. "Looking at the picture is cheating," Stu decrees. "You have to go by shape and color alone."

Every puzzle has embedded within it a piece sha like an elm tree, and each cutter leaves a thumbprint a signature form, such as an angel, horseshoe, or r Customers can also request specially cut pieces—lik birth date or favorite dog.

For Stuart and other puzzle aficionados, the goa those long afternoons hunched over a card table is simply to get the thing done. "It's a great way for the fa ily to relax and talk," Stuart says. "It's amazing what co out when you're just sitting around." ■

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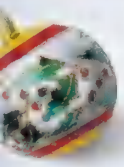
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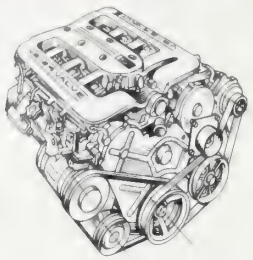


s, $150 each. From Homenature: 516-267-6647. 120% Casa's hooded terry-lined linen bathrobe, $275. At Waterworks: 800-998-BATH.

no: 800-565-6785. Stainless-steel fire screen, $495, and wenge-handled tool set, $340. At Troy: 212-941-4777. Sophie Cook's hand-thrown porcelain bottles, from $140. Through Camden Lane: 212-989-6813.

re grid place mat, $120; straight-edged sycamore salad bowl, $175; ebony-stained salad servers, $30 a pair. All from Calvin Klein Home: 800-294-7978.

# Sometimes you forget the mi
# Sometimes you forg



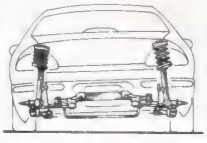
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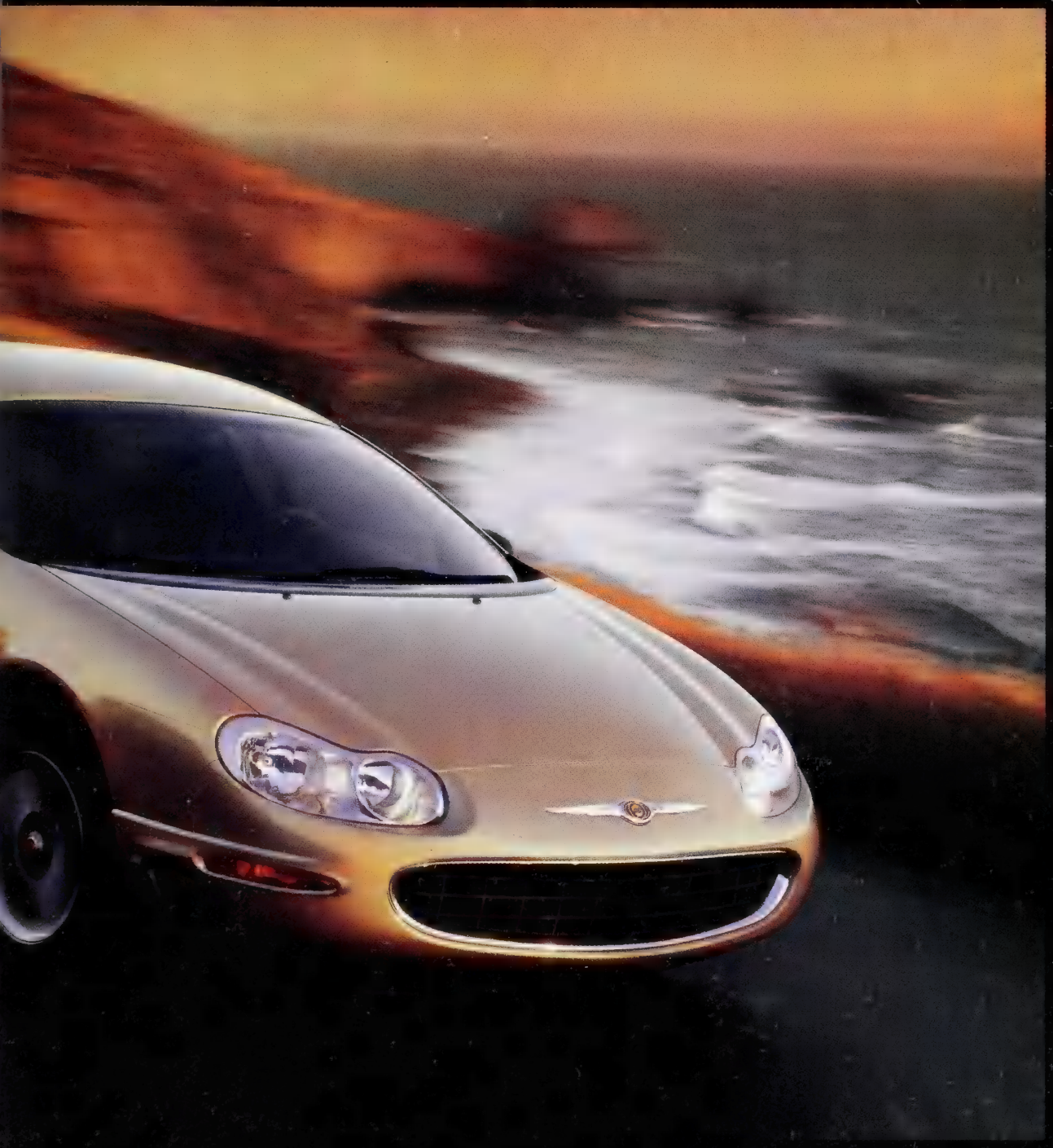
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***of the Chrysler Concorde's precise suspension reduces rear end squa acceleration and front end dive under***

*The Chrysler Concorde was the highest ranked of the midsize cars in the J.D. Power and Associates 1998 Initial Quality Study 2℠. Study is based on a total of 58,117 consu

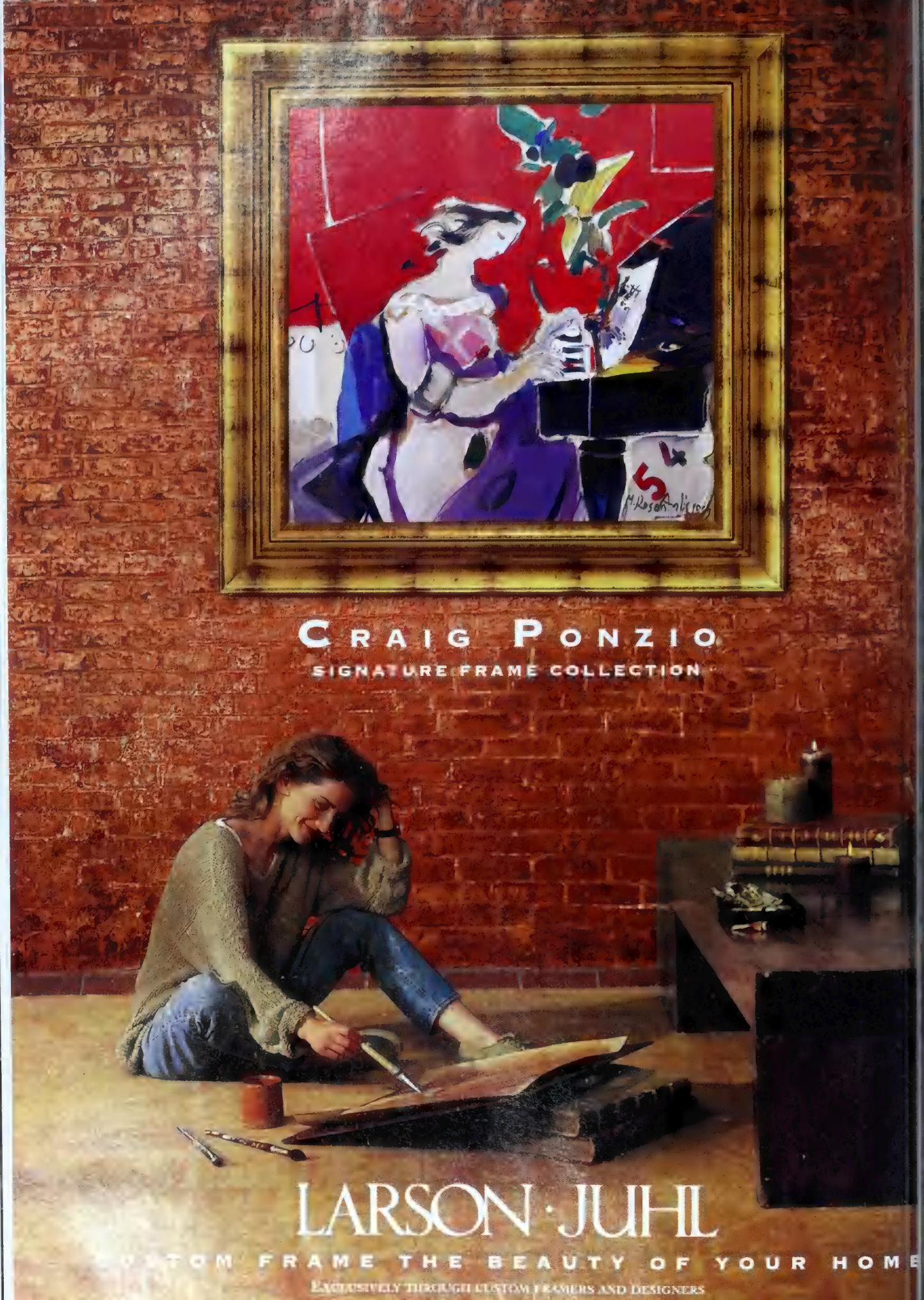
netimes you forget the bread.
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house beautiful
DECEMBER 1998




# VISIONS OF CHRISTMAS

**s issue of House Beautiful** actually began a year ago, n my wife, Jane, and I walked into the living room of mas O'Brien's Manhattan apartment and we beheld his ous Christmas tree: I knew immediately that I had a cover December 1998—it was like money in the editorial bank. eaders will incidentally get to see the O'Brien apartment wo months running. You may recognize it as one of our rating stories from the November issue, and now you can it this usually restrained space in its over-the-top holiday e. I think you'll agree that the 16½-foot spruce, between e even taller casement windows, is about as grand a trib- o the occasion as most of us will see.

s visions like these that make the holidays so unforget- . When the photographs for our Swedish Christmas story ed, many of my colleagues were amazed to see real wax les on the Sjöbergs' tree. But it brought back one of my magical memories—the tree at my childhood home in nigan with small candles burning brightly in their tiny l holders among the dark green boughs. It wasn't long e electric lights provided the glow for future Christmases, and I must admit they have done a pretty good job for our daughters' memory banks.

For my colleague Peggy Kennedy, it was a spindly upside-down tree at Chris Coleman's last year that got her thinking about incorporating a similar idea into her holiday plans for 1998. Our official House Beautiful cookie baker is going to find a sparse fir and hang it as a party chandelier, as you will see in her sketch for this month's Scrapbook. Actually, anticipating Peggy's annual gift of Christmas cookies has become one of our family's newer traditions.

Planning this issue, we cast our nets wide to embrace many year-end festivities—Thanksgiving, Hanukkah, Christmas, and the New Year. We all have reasons to dress up the house, gather gifts, plan a party. Even as we prepare to get out the old family china, treasured decorations, and ornaments for the tree, Thomas O'Brien reminds us, "There is something wholesome and wonderful about fragile things that were taken care of and have survived."

We wish all of you the happiest of holidays: expressions of your own private vision.

Louis Oliver Gropp

EDITOR IN CHIEF

# A SWEDISH CHRISTMAS

*A vast manor house built around 1760 is both the scholarly passion and the family retreat of generations of Sjöbergs, who let us share their winter holiday*

By Lars Sjöberg
Photography by Staffan Johansson
Produced by Carolyn Englefield



**In 1966 my parents seized the opportunity** to acquire Regnaholm, an 18th-century manor house that had been uninhabited for forty years and had not been lived in all year round for almost sixty. The old 25-room house, which had retained its original and typically Swedish character, was void of furnishings, and I, the son in the family, was given the task of searching out 18th-century pieces that could become models for my father, Bengt Sjöberg. He was a cabinetmaker and teacher of woodworking, and he used the antiques I found to make exact copies. Twenty-five years later, in 1990, designers from Ikea visited our house seeking inspiration for their traditional Swedish line.

For the great dining room, my father and mother made, painted, and upholstered nearly thirty chairs. A rococo table became the basis for three new pieces my father built to recapture the symmetry of the space, and to reproduce the original lighting he used an antique single-candle mirrored sconce as a prototype for twenty new ones. He and I learned how to apply gold leaf to a gesso ground to achieve the look of the original gilt sconce.

But this was not to be a museum; this was a family center for my parents, my two sisters and me, our spouses and children, my parents's siblings and their offspring. Especially in summer, when two dozen people might stay over in the



*Lars Sjöberg is head curator at the National Museum in Stockholm, and his wife, Ursula Sjöberg, is a curator at the Stockholm Castle. Their book* The Swedish Room *was published by Pantheon (1994). Left: Main dining room at Regnaholm. Bengt Sjöberg made chairs, wall sconces. Mid-18th-century bust of Swedish King Charles XII. Above: Swedish simplicity seen in white wrapping paper, red ribbon.*











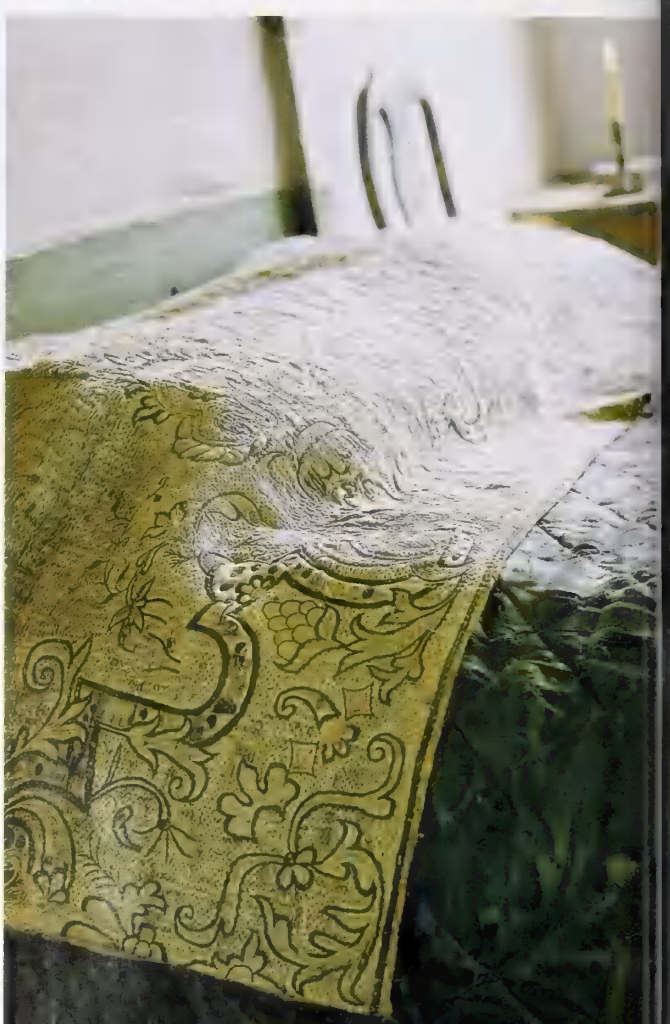
main house and two annexes, we would gather to enjoy sharing a country place beside a lake. One of the midsummer traditions we always observe is to make a cross-shaped "tree" on which we bind rings of flowers and green leaves; around this we dance to celebrate the longest day.

Our Christmas tree is quite another matter, freshly cut in the woods and decorated simply with real candles, which are lit only when we remain in the room. Even in the brief hours of daylight we burn candles at the Christmas table—in the candlesticks, sconces, and chandeliers.

When the snow covers the ground and the rooftops, it is difficult to heat this big stone house, but we use the tiled stoves with their clever smoke-circulation system, invented in 1767 to retain warmth. In the important rooms, the tiled stoves are decorated with blue floral motifs. In the lesser rooms, monochrome green tiles are the most common. The walls in the halls and stairwell have the blue-white shimmer of the winter light outside the windows. Doors and architectural woodwork, Gustavian half-tester beds and other 18th-century furniture again show their original colors, revealed through the patient scraping away of layers of later paint. Our goals at Regnaholm have always been the restoration of such authentic beauty, and of an authentic simple life.







*Luminous rooms, clockwise from above: Stairway, with chalky blue walls, has generous landing. Fir tree from the parkland surrounding the house stands in one of the largest rooms. Dado bears original yellow paint; floor is scrubbed bare in the Swedish manner; antique bed and chairs are stripped of later color. Coverlets are as old as the house.*

FOR MORE DETAILS, SEE READER INFORMATION





# MORE IS MORE

*Known for refined minimalist interiors that manage to be simultaneously modern and traditional, New York designer Thomas O'Brien abandons all restraint at Christmastime*

By Christine Pittel  Photography by Laura Resen
Produced by Dara Caponigro



*Sheepskin rugs from Ikea are spread under the tree (left) like a fresh snowfall. Thomas O'Brien cut up Brunschwig & Fils tiger-striped silk velvet to make the patchwork pillows on the Hayward club chairs, upholstered in a linen blend from Watkins & Fonthill. These chairs and the floor lamp in the corner, which offers both up and down lights, were designed by O'Brien and are available from Aero Studios. Above: Opalescent seashells and translucent gold leaves augment the shimmer.*

**In Manhattan, the maxim** that one can never be too rich or too thin applies even to Christmas trees, as designer Thomas O'Brien discovered during the first holiday season in his new apartment. "I started planning the decorations in September, months before I moved in," he says. "I was excited at the idea of having a very glamorous tree in this clean, white space." Since the ceilings in his living room soared eighteen feet, he ordered a 16½-foot spruce. When it arrived, workmen were putting the finishing touches on the apartment. Four of them carefully walked the enormous tree up seventeen flights.

But when O'Brien saw it, his first reaction was dismay rather than delight. "I've had a few Charlie Brown trees in my life—you know, the kind where needles are sifting down as you carry it home." He was worried that his much-anticipated tree was too thin. But as soon as it was set up between the narrow windows, he realized that the proportions were perfect. Of course, anything can be improved, and the detail-oriented designer ordered more branches to stuff in near the bottom where the greenery seemed a bit spindly.

Luckily the painter's scaffolding was still up, so O'Brien pressed it into service as five people spent a whole day hanging 500 gold balls with a few blues and purples thrown in. "I went all out on ornaments," says the designer, who also bought sprays of fake berries, countless chains of gold beads, and thirty strands of tiny white lights. A minimalist on a debauch, he confesses, with a gleam in his eye, "I just kept adding more and more and more."

On New Year's Day, the twin walnut-and-aluminum tables that serve for desk work and dining were pushed together in the center of the room and set with a medley of his favorite china and crystal for a festive supper with friends. Red amaryllis poked out of raku vases, and white gardenias floated in copper luster gingko-leaf dishes. In the kitchen, the chef who cooks lunch for O'Brien and his staff at Aero Studios during the week was checking on the progress of the turkey and roast potatoes—"grandmother food," says the designer. "Naturally, there was way too much to eat." At night, with the room lit only by candles on the table and the glow from the tree, the magical atmosphere prompted musings on next year's decor. "Maybe I'll do silver," he says.



*On the dessert table, silver-rimmed Homer Laughlin 1930s china stands next to Edwardian demitasse cups like those used on the* Titanic. *Above: Vintage Baccarat decanters on a silver tray serve as the bar.*



*"There is something wholesome and wonderful about fragile things that were taken care of and have survived," says Thomas O'Brien, who mixes simple Russel Wright plates, black-and-gold Wedgwood, Victorian silver luster bowls, and vintage crystal—all from his own collections. Even the linen place mats are subtly different shades of khaki, and a strip of palomino-pale cashmere runs down the center of the table.*

FOR MORE DETAILS, SEE READER INFORMATION



# HOUSE AFIRE

*An apartment decorated with strong hues, sleek blacks, and high-voltage contemporary art generates its own heat through the year, but for the holidays, decked in torrid red and ash-white Christmas trees, the mercury really rises*

By Carol Prisant  Photography by Thibault Jeanson
Produced by Elizabeth Mayhew



*igner Wolfgang Thom and client Lucy Suarez face a yearly challenge of creating a Christmas tree strong ugh to stand up to a Rosenquist. Thom's current answer: Smother it in live flowers—red anthuriums, purple nids, and gloriosa lilies—sparked by butterfly bows of orange organza. Opposite: Star-struck pillow on the ticolored sectional sofa echoes the twinkle of year-round strings of lights that "curtain" living room windows.*

German-born Wolfgang Thom, wreathes and spangles Phil and Suarez's Manhattan apartmen Christmas, is proud of his new card for "Extraordinary Ability ir Arts." It *takes* extraordinary abili design, as he has for four years, huge Christmas trees (one for a Art living room, one for an anti panelled library), a giant wreath, assorted flourishes—and to keep I Suarez saying in wonder, "His t are so gorgeous, I just want to them." Add her wit and basement of ornaments to Thom's imagina eye, and it's a festive joint project

As is the apartment, actu Designed by architect Richard M in the late 1970s, the rooms in a tinguished circa 1910 building refreshed recently by the archit



Peter Stamberg and Paul Afer Aferiat had worked with Meier on original, and the two were thrilled this chance to combine Meier's g "bones"—floating beams and g walls—with their own blazing pale They made their presentation ter tively, however, for one never kn how clients will react to color. L Suarez, far from turning pale, ado the reds and yellows, and only ask "Where's the orange?"

*House of Fire*, a flaming Ros quist work, solved the orange probl and after the couple ebonized the d ing room tabletop, the piano, and floors so that Meier himself com mented them, there was nothing to do but call Wolfgang Thom to t warmth and talent into Christm

***In the library, frosty white flora and rolled birch bark evoke the owner's Russian girlhood. Detail: five-foot wreath on French panelin***



*It took Wolfgang Thom and his Manhattan company, Décor Floral, five hours to encrust the six-foot topiary on a Richard Meier–designed dining room table. Black leather chairs, waxed black floors, and a sunspot-yellow beam make an edgy counterpoint.*

FOR MORE DETAILS,
SEE READER INFORMATION

# GLIMMER AND GLOW

*Holiday tables in standard red and green are always fun, but this year we like th shimmery look of mercury glass and crystal, pearly porcelain and mottled mirro*

PHOTOGRAPHY BY SUSIE CUSHNER  PRODUCED BY SARAH BARTON EATON





*odern baroque scene, usted glass bowl by eretti for Tiffany & Co. and an-inspired goblet from Bernardaud's candle holder ronze palm fronds. lown decanter by Venini for Jensen; crackle glass vase asaki and Rosenthal's leaf- wineglass. Elizabeth Dow's painted wallpaper; marble l, Danny Alessandro. ite: Worn mercury glass mas balls massed with a Republic's teardrop ents in an antique compote. Ashley's etched glass er; Swarovski faceted crystal lake. Donghia pewter-leaf aper; 1940s French mirror Amy Perlin Antiques.*





*intimate supper with oysters*
*ling on Calvin Klein's frosted*
*etian glass platter. Champagne*
*s in a silverplate bucket from*
*ert Greenfield. Frosty patterns*
*glass, in checks on Lalique's*
*es and wavy swirls on tumblers*
*n Salviati. Ceramic dove,*
*ly Hunt; 19th-century marble*
*rait relief, Belvedere Antiques.*
*posite: To celebrate the feast of*
*ts, a silverplate menorah and*
*dels from the Jewish Museum*
*ps. Venetian goblets from*
*ashimaya, crystal vase from*
*uben, and Vietri's colored glass*
*s. Eighteenth-century-style*
*nted table, Côté France; 19th-*
*tury mirror, Rooms & Gardens.*

RE DETAILS, SEE READER INFORMATION

# CROSSROADS

*Decorator Kelly Hoppen shows how the simplicity and rigor of Eastern design can be interwoven with Western notions of style and comfort*

By Christopher Petkanas
Photographed by Alexandre Bailhache
Produced by Carolyn Englefield



*A massive Indian oak door turned coffee table holds Chinese lacquer candlesticks in the sitting room of Kelly Hoppen's London apartment; the George Smith sofa is covered in a silk chenille from Donghia. Opposite top: Kelly Hoppen.*





**She has been building up to it** for more than twenty years: This is Kelly Hoppen's moment. Fashion has caught up with her. As the excesses of the eighties recede into design memory (did we really fill our rooms with all those chintzes and dog paintings?) Hoppen's signature East-meets-West style seems like all but an inevitability. Pretty and graphic, clean-cut and easy to digest, it is a look that is consistent in her work as a London decorator, author, and designer of home furnishings and special-occasion parties.

Hoppen's own Victorian home in Chelsea is the template for the kind of fluid, chameleonlike interiors she creates for clients. She says she conceives her rooms as neutral shells that show the things people love to best advantage, in her case Tibetan stone busts and Chinese ceramics.

For a broad palette, however, it is perhaps advisable to look elsewhere: Hoppen is loyal to black, inky green, taupe (and taupe and taupe), and whites that range from one caressed by tobacco smoke to the talcy hue of a Camembert rind. Quantities of natural linen, burlap, muslin, and ticking are ennobled with measured doses of embroidery, Fortuny silk, chenille, velvet, and tweed. Runners, Hoppen's trademark, intersect on dining tables, unfurl over chaises longues, even tumble down walls.







*The square dining table (all views) is laid with linen runners over velvet, glass plates from Habitat, Maryse Boxer linen napkins. Wrought-iron pots fill openings in bamboo grid centerpiece. Caroline Quartermaine chair silk.*




白雲無盡時
Description
Description
Description
Description



*Kelly Hoppen, who likes things in their place, devised a centerpiece (above) using ceramic plates from The Conran Shop, bamboo, orchids, stones. More bamboo blades enclose gravel. A faux-rustic trestle table by Hoppen keeps sympathetic company with classic Arne Jacobson chairs in the breakfast room (opposite). A tent room was created by hanging heavy muslin runners over linen-upholstered walls. Milk glass lamp from London Lighting Company.*



# TRAY CHIC

*Trays have always been a great convenience—to clear the table, to serve breakfast in bed, to take food outdoors. Now decorators are using trays for more stylish purposes, finding that they can turn a plump ottoman into a coffee table, organize objects into still lifes, bring order to desktop clutter. More than ever, trays make perfect gifts*

By Christina Wilson  Photography by Priscilla Baker
Produced by Dara Caponigro

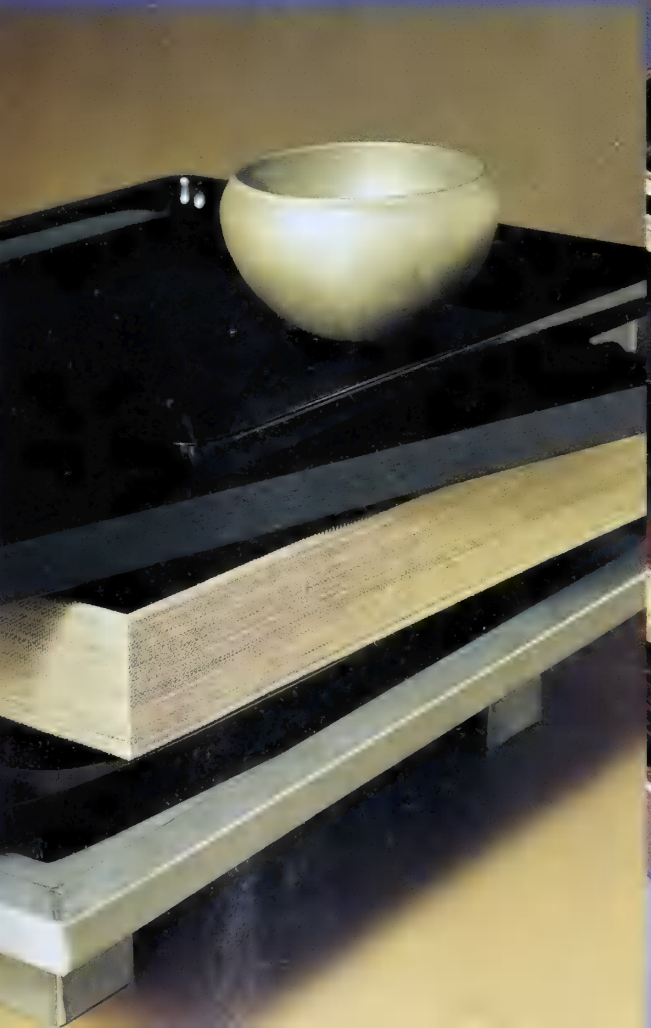


***Animal, vegetable, mineral—trays can be made of rich leathers, stained woods, blond bamboo, high-shine acrylics, and much more. Stylish stores and showrooms that are giving trays a try: Aero, Global Table, Holly Hunt, Calvin Klein, William Laman Antiques, Intérieurs, Smith & Hawken, Troy, Todd Hase, Takashimaya, and Nan Swid.***

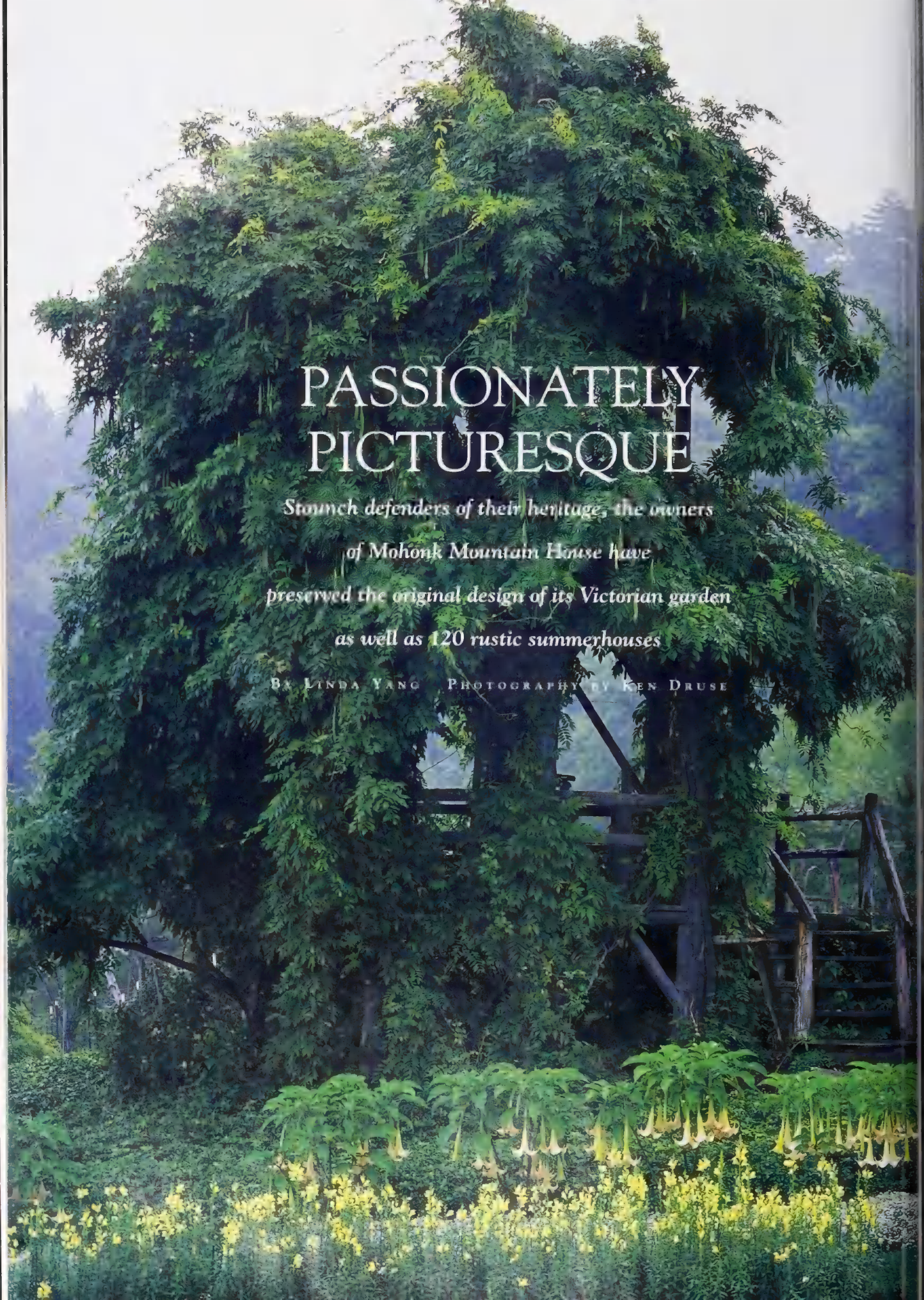
SEE RESOURCES INFORMATION FOR MORE DETAILS











# PASSIONATELY PICTURESQUE

*Stounch defenders of their heritage, the owners of Mohonk Mountain House have preserved the original design of its Victorian garden as well as 120 rustic summerhouses*

By Linda Yang  Photography by Ken Druse



*A wisteria-draped gazebo at Mohonk Mountain House looks wildly gothic in winter but (opposite) lush in summer. Fragrant angels' trumpets,* Brugmansia versicolor, *bloom at its base. The rare two-story structure was copied from a design by A.J. Downing (1815–1852), creator of picturesque, or naturalistic, landscapes.*

**Leaving the woodlands behind,** you drive through the grand sloping lawn at Mohonk Mountain House, past a panorama of brilliant flowers that bloom from Memorial Day till frost. Since the late 19th century these formal beds have brightened the greensward at Mohonk, a Victorian hotel near New Paltz, New York. But the flowers nowadays are modern—variations of the very same plants that were all the rage more than a hundred years ago, when Albert Smiley, a Quaker teacher, started the gardens.

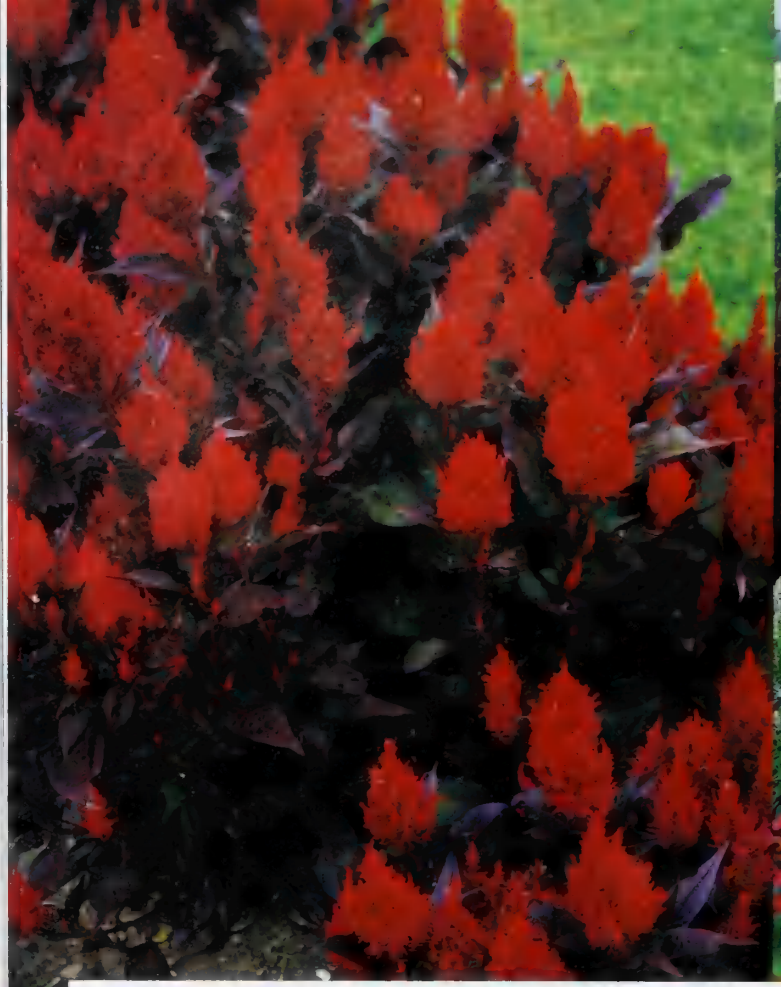
In 1869 Albert, with his twin brother, Alfred, bought a derelict tavern and several hundred acres of jagged cliffs around a remote lake in the Shawangunk Mountains. The rocky terrain was hardly an ideal spot for a garden, but Albert, determined to create one, spent a fortune carting in topsoil by horse and wagon. His interest in gardening, he confessed, was "dangerously near a passion." And his ambitious landscaping extended far beyond the three acres of symmetrically arranged beds. The Smiley brothers laid paths to scenic spots on their property then built gazebos and roofed seats overlooking the vistas. By 1917 rustic structures numbered 155.

Smiley descendants, still at the helm of the turreted, rambling inn, have carefully restored the summerhouses and have maintained the design of Albert's gardens virtually unchanged. Plant selection since 1994 has been the province of John Van Etten, Mohonk's grounds superintendent. He consulted the Mohonk archives to learn the art of carpet bedding: masses of plants, all one height, in sweeps of color. "I love using old-fashioned species to duplicate the Victorian feeling," says Van Etten, "but I find there are real advantages to modern hybrids, with their brighter colors and resistance to disease." The 23,000 annual and tropical plants may be new hybrids, but the labor of moving them from the greenhouse each spring hasn't changed in a hundred years. Van Etten needs eighteen people to help do the job. His is a passion Albert would understand.





*ıe 78 symmetrical beds of ıonk's formal flower garden ıre only slightly fewer in ımber than the turn-of-the- century plan. Following e Victorian tradition, the ınter bed is raised to focus ention on a specimen plant.*









*Mohonk's varieties change yearly:* Celosia cristata *'Century Red' (above left), red fountain grass* Pennisetum setaceum *'Rubrum' (above right), Joseph's Coat,* alternanthera *(below left), and begonias with* Datura meteloides *'Belle Blanche' (below right).*





*bors and roofed seats (above left and right) are among the rustic structures—no two alike—that dot the 2,200-acre hotel property nd surrounding 6,400-acre preserve. The influence of Chinese gardens is apparent in the summerhouses (below left and right).*





# UNIVERSAL LUXE

*In a Manhattan brownstone with high ceilings and fine details, designers Ann Holden and Ann Dupuy combine contemporary ease and patrician pleasures*





*Rich colors and vibrant patterns—leopard carpet from Stark and tiger-stripe upholstery on antique Regency chairs—animate a potentially somber paneled library. On the sofa in Brunschwig & Fils silk is poised a velvet pillow from Holly Hunt. The black lacquer tray from William Lipton turns the leather ottoman into a coffee table. Opposite: Fortuny curtains are suitably partnered with an Italian candlestick lamp and antique inlaid table.*





CHRISTINE PITTEL PHOTOGRAPHY BY OBERTO GILI PRODUCED BY DARA CAPONIGRO

**se discreetly aristocratic rooms** could be anyplace where fort comes with a pedigree—a quayside manse on the Île ouis in Paris, a terrace house in London's Belgravia or, as ppens, in this New York brownstone on the Upper East . "We didn't change much architecturally because the e had such good bones," says Ann Holden of Holden & uy, the New Orleans–based decorators who previously gned a penthouse apartment for the same clients. "We charming details like the beautiful cloudy mirror that rs the walls in the foyer and continues up the stairwell," her partner, Ann Dupuy.

Since the husband prefers red above all other colors, chose a bittersweet Fortuny fabric for the curtains in the ry, then painted the paneled walls to match (the wood already been painted over in the 1960s). Bittersweet-and-n striped club chairs and a pale gold fleur-de-lis-patterned rest on the wife's favorite leopard-patterned carpet. "I usually put prints together like this, but if you're going to paint the walls red, the rest of the room must be just as strong," explains Holden.

Across the stairhall, in the living room, more neutral gold tones take over, with accents of red and black. Deep, generous sofas rather than lots of small pieces of furniture focus the volume of the lofty room, and the long, low proportions and multiple seating groups create intimacy within a large space. "I like to move back and forth between clean modernist lines like those on the matching sofas and more voluptuous curves like those on the tufted chaise," says Holden. "The contrast sets up a lively rhythm." Gilt-edged antiques sit tête-à-tête with stark, simple lamps. The combination makes it clear that this family has a history—embodied in their heirlooms—but doesn't choose to live solely in the past.

The atmosphere is opulent but not gaudy. And Holden adds, "We aim for elegance, but that doesn't mean strict formality. A room should never be intimidating, because then you can't relax."

***The luster of gold sets the mood in the living room (opposite above), where silk canvas from Henry Calvin upholsters tching sofas piped in black. Quilted velvet curtains add more texture, and the Louis XVI bench in front of the fireplace is overed in a bold Clarence House check. Opposite below: Under a painting by Frank Stella, a banquette upholstered in stopher Hyland silk adds a jolt of red. The nearby Louis XVI bergère wears a Scalamandré silk blend. Above: Ann Holden nd Ann Dupuy kept the original green terrazzo floor. In the oval dining room, which flows right out to the garden, white elain compotes from John Rosselli decorate the French provincial table surrounded by Louis XV chairs with antique tapestry.***

*Curtains hung from the cornice line rather than the top of the window a*

*height to this pale, ethereal bedroom. Wallcovering of hand-painted*

*silk masks imperfections here, but the designers think upholstered walls c*

*beautiful even when no disguise is necessary*



*In the master bedroom, a steel bed from Pierre Deux is simply draped with Gretchen Bellinger sheer silk trimmed in opaque voile. Frette linens finish off the tailored look. Pink-and-beige-striped Scalamandré silk curtains pick up the colors in the antique Agra rug. The mirrored obelisks on the antique desk are from Treillage.*









# HERITAGE

*One of the last houses designed by the eminent northern California architect William Turnbull, Jr., honors a family's history in the region and promises continuity for generations to come*

By Susan Zevon
Photography by Christopher Irion

**For over fifty years,** Meg Hooper and her husband, Al, spent every weekend and holiday on a ridge overlooking the Russian River valley. As newlyweds they had picnicked in an orchard there even before they bought six acres and pitched a tent. Two daughters were born, and the family continued to make the hour-and-a-quarter drive from San Francisco, eventually abandoning the tent and building a primitive two-room cabin with their own hands.

Over the years they added orchards, gardens, a swimming pool, barbecue, workshop, horse barn and paddocks, doing most of the work themselves. The daughters cherished the family center, and as grandchildren came along more space was clearly needed. Al Hooper had died, and without him his wife and children sought professional design help.

Enter William Turnbull, Jr., an architect famous for knowing exactly how to inhabit the California countryside. The exhilarating yet unpretentious house he built for the Hooper family, one of the last he designed before his untimely death in June 1997, glori-

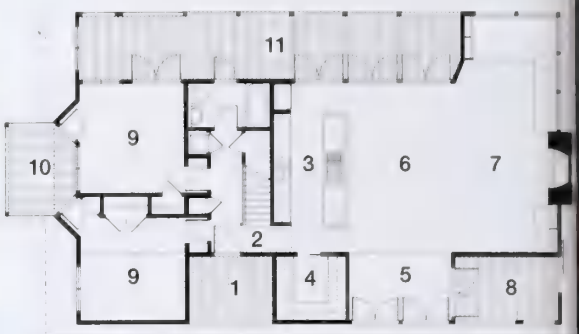


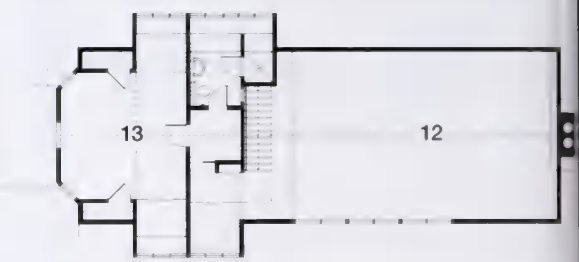


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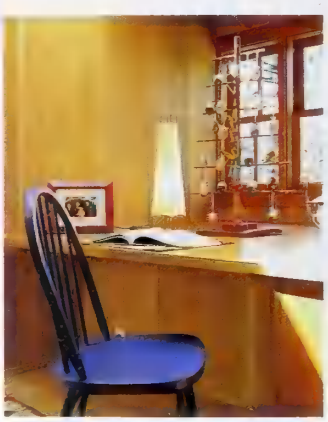



1. Entry porch
2. Entry
3. Kitchen
4. Pantry
5. Breakfast area
6. Dining area
7. Living area
8. East porch
9. Bedroom
10. Sleeping porch
11. West porch
12. Open to belo
13. Master bedroom

fies its setting while it nurtures its occupants. Following the family's wishes, he sited the new building where the old one had stood.

"The house is constructed like a big cabinet, with floors, walls, and ceiling of Douglas fir," says project architect Andrew Mann. When you approach from the road, the simple form gives no hint of the explosion of space inside. A small entry porch leads you into the stairhall. To the right, a double-height room awaits, big enough for family and guests to sit together, dine, and cook. The view across the river valley is a highlight of this room, seen through French doors and a windowed corner. In addition to three bedrooms, large window seats—both inside and on porches—are used for sleeping as many as fourteen in the 2,000-square-foot house.





*Plan (above) shows bedrooms on two floors, a public space that reaches the roof peak. Left, top to bottom: Anchoring one end of living area is a stone fireplace. The corner window seat sleeps two. A skylighted desk is built into stair landing. Breakfast area basks in morning light. Opposite: Long kitchen counter offers long serving space. Main dining table can extend by over fifty percent.*







*"I am amazed at the perfect fit, not only with the site but with all of us," the younger daughter said after settling into the house*

The four porches add another 500 square feet of living space. The largest, on the west side, has the sunset view. A smaller one facing north and east opens off the breakfast room. The east porch protects the main entrance and doubles as a mud room, and the south porch adjoins two bedrooms and is used for sleeping.

"Mrs. Hooper knew this was a final gift to her family," says Margaret Simon, the interior designer on the project. Meg Hooper's first summer in the new house was her last on earth. Shortly before she died she wrote Bill Turnbull a note saying, "Three generations of the Hoopers are now enjoying a most delightful and beautiful home. Thanks to you the spirit of what we started fifty years ago will always continue." Younger daughter Karla Kelly says in confirmation, "This place has always been the core of our family. It is the essence of our life together, and this house allows us to enjoy it in new ways."





*Coziness is the theme, top to bottom: Lookin from east porch into breakfast room across a built-in outdoor bed. This bed i protected by a window. Wall cutouts bring daylight into ha First-floor bedrooms adjoir sleeping porch. Opposite: "Meg Hooper's Swedis roots ran deep,' says Margaret Simon, project interior designe pointing out a Swedish-style bed, here in Ell Tracy sheets.*





# TAKE IT FROM THE TOP

*These are America's food stars. On television and in cookbooks they inspire us to embark on culinary adventures, but when it comes to their own entertaining Julia, Alice, Lidia, Nathalie, and Jacques choose to make it easy*

By Jane Ellis  Photography by Melanie Acevedo



**"Everyone loves meat loaf and potato salad,"** says Julia Child, who has been America's kitchen guru for over three decades. In the sixties she was suggesting we impress our guests with Veal Prince Orloff—an ambitious two-day labor of love. Now her favorite ty food is something unpretentious and easy. "Meat loaf be made way ahead and served at room temperature, and not as boring as roast turkey," she insists. Jacques Pépin, teams up with Child in a television series next year, con-



s. For him, braised veal shanks brightened h a variety of vegetables is the kind of "so-sticated yet plebeian" dish that everyone es. Lidia Matticchio Bastianich, owner of idia in Manhattan and now the star of her n television show, does buffets "where every-e can come back for more." Alice Waters, the ner of the celebrated Chez Panisse in Berke-California, prefers dinners for up to twelve right in her chen. "It's very important to me to have only one thing t is served hot," says Waters, who might decide on a hot petizer like sautéed chanterelles on brioche toast or an entrée of duck or lamb stew. "When I'm at home I try to decompress and not make too much of an effort."



Undaunted by large gatherings, Nathalie Dupree believes the host's best friend is beef tenderloin. "You can always make a splash with a big piece of meat," says this Georgia-based television cook and author, who finds tenderloin "perfect at a sit-down dinner for ten or cocktails for forty." Her secret is to cut the meat in half lengthwise and slather it with Dijon mustard, spices and herbs before roasting. This produces perfect little slices to tuck into a small roll.



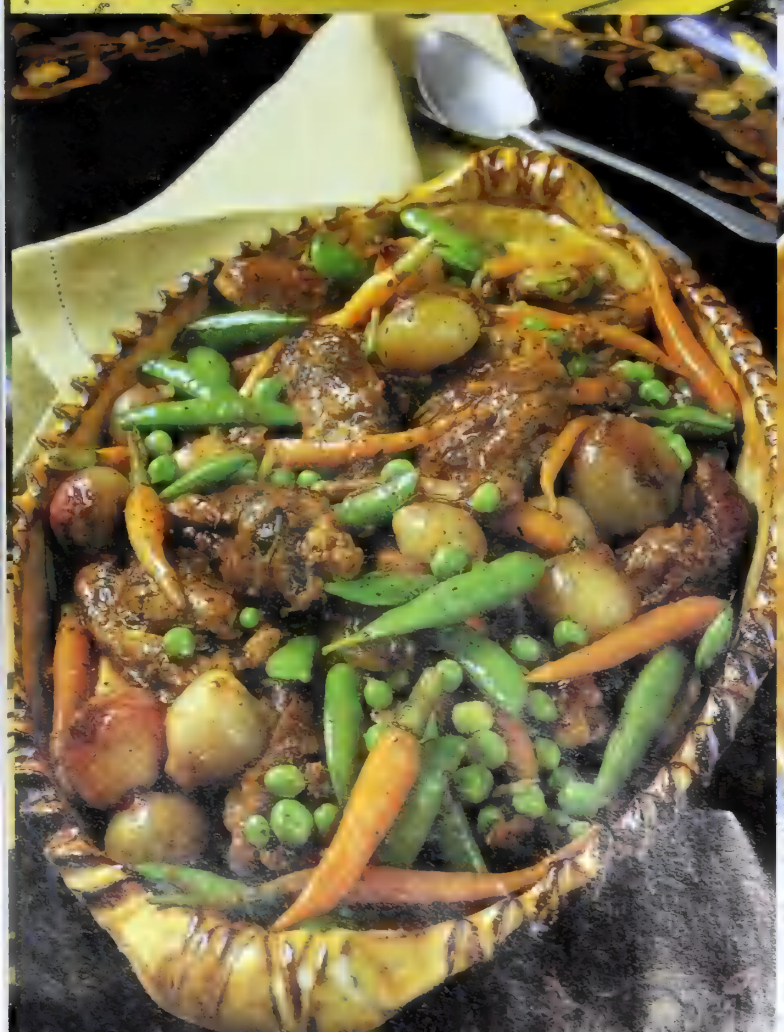
When it comes to dessert, not one of these pros is above serving something readymade. Child loves store-bought frozen cream—a crème Chantilly sweetened with powdered sugar and vanilla—topped with powdered coffee and a dribble of bourbon. Pépin finds dressing up a really good ice cream with praline or caramel sauce produces a perfectly respectable dessert. Dupree always keeps store-bought meringue shells, canned chestnut purée, and heavy cream on hand for whipping up an instant Mont Blanc. And Waters, who usually restricts this course to fresh fruit and cookies, adds *panforte* at Christmas along with fruit cakes baked by friends. During the holidays Bastianich embellishes her divine ricotta crepes with strawberry coulis and whipped cream, or a shower of grated chocolate and chopped walnuts. And as an extra libation she concocts a little glass of *sgropin*—lemon sorbet laced with grappa. As Pépin, paraphrasing Brillat-Savarin, says, "If you invite someone to your house you must take care of their happiness while they are under your roof."

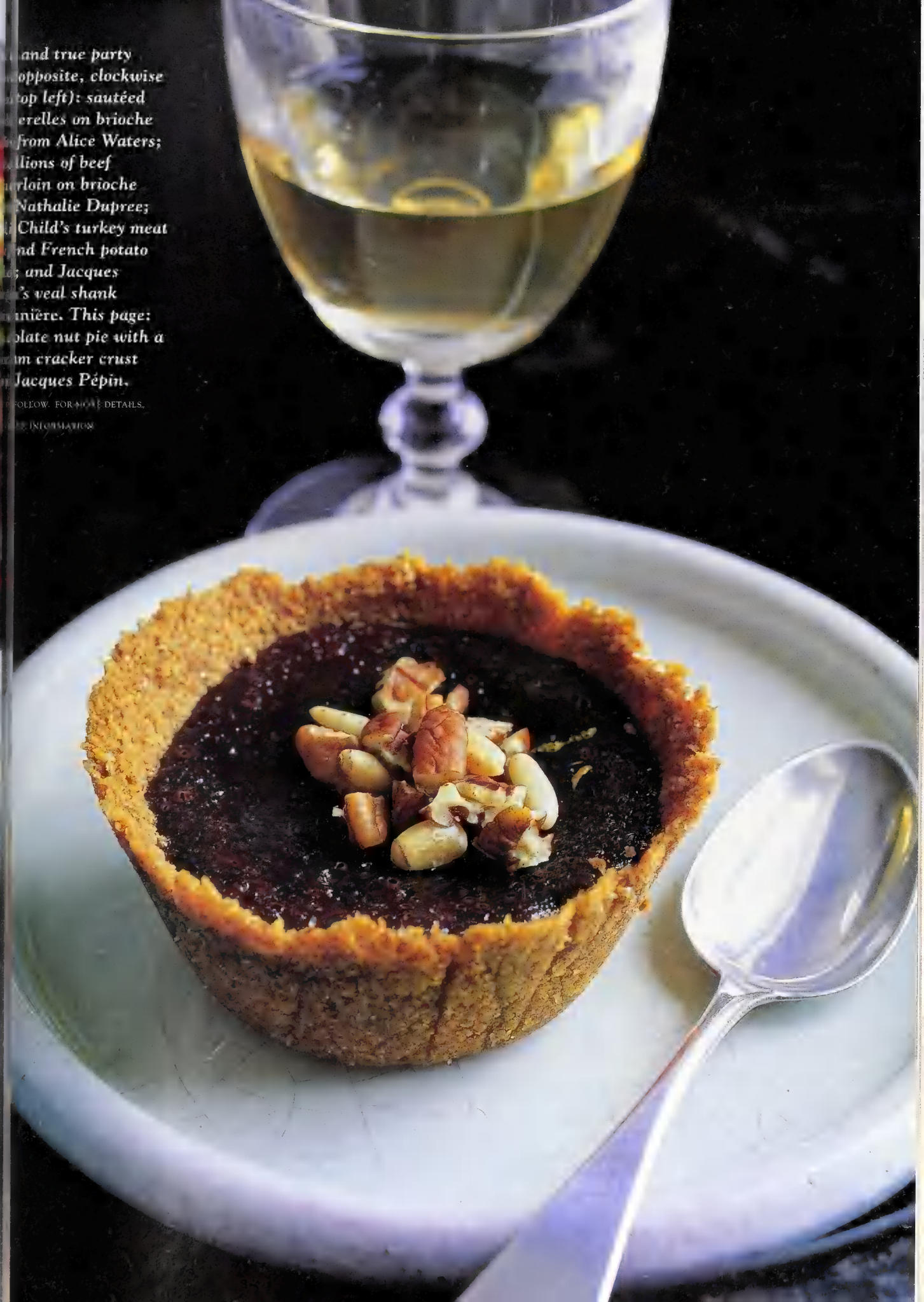


PORTRAITS ©FRANKLIN AVERY, BILL LYLE, JAMES SCHERER, ELLIOTT KAUFMAN, TOM ECKERLE

***All wrapped up and ready to go: Lidia Bastianich's creamy* crespelle al forno con ricotta—*ricotta-filled crepes (opposite)—can be made ahead, refrigerated, and baked just before serving. The opinionated food pros (above, clockwise from top left): Alice Waters, Jacques Pépin, Nathalie Dupree, Lidia Bastianich, and (center) Julia Child.***





*and true party opposite, clockwise op left): sautéed erelles on brioche from Alice Waters; llions of beef rloin on brioche Nathalie Dupree; Child's turkey meat nd French potato ; and Jacques 's veal shank nière. This page: olate nut pie with a m cracker crust Jacques Pépin.*

FOLLOW. FOR MORE DETAILS, E INFORMATION

### CRESPELLE AL FORNO CON RICOTTA (BAKED CREPES WITH RICOTTA)

*Adapted from* Lidia's Italian Table *by Lidia Matticchio Bastianich (William Morrow, 1998). Crepes are especially convenient for a dinner party. They can be made in advance, refrigerated, and baked just before serving.*

**1 pound fresh ricotta**
**6 tablespoons unsalted butter, melted**
**1 cup sugar**
**2 large eggs**
**Grated zest of 2 lemons**
**Pinch of fresh nutmeg**
**1½ cups golden raisins**
**12 crepes, recipe follows**
**¼ cup Limoncello or other lemon liqueur**
**Confectioners' sugar, optional**

Place ricotta in a cheesecloth-lined sieve. Place sieve over a bowl and cover with plastic wrap. Refrigerate 12 hours or overnight.

Brush an 8-by-11-inch baking dish with some of the butter. Set aside.

Whisk sugar and eggs together in a bowl until smooth. Add drained ricotta. Discard liquid. Add lemon zest and nutmeg. Beat lightly until blended. Fold in raisins.

Place a crepe, lacy side down, on a work surface. Spread about ¼ cup ricotta mixture over the crepe. Roll the crepe like a jelly roll and place seam side down in the buttered baking dish. Repeat process with the remaining crepes and filling. Set aside.

Whisk remaining butter and Limoncello together in a bowl until blended. Pour over crepes. Bake in a 350°F oven until filling is warmed through. Liquid in the dish should be bubbling, about 20 minutes. Remove dish from oven. Place crepes on plates. Spoon some sauce over each crepe. Sprinkle top with confectioners' sugar. Serve immediately. Serves 12.

### CRESPELLE (CREPES)

**1 large egg**
**1 cup milk**
**¼ cup club soda**
**2 tablespoons sugar**
**1½ teaspoons dark rum**
**½ teaspoon vanilla extract**
**Large pinch of salt**
**1 cup all-purpose flour**
**1½ tablespoons extra-virgin olive oil**
**Grated zest of 1 lemon**
**Grated zest of 1 orange**
**Vegetable oil**

Whisk egg in a bowl. Add milk, club soda, sugar, rum, vanilla and salt. Gently whisk until sugar has dissolved. Gradually sift in flour, stirring constantly, until batter is smooth. Stir in olive oil, lemon and orange zest. Batter should be the consistency of melted ice cream. Set aside.

Heat 1 tablespoon vegetable oil in a 6-inch crepe pan over medium-high heat. Remove pan from heat. Pour off excess oil, and leave a thin layer. Spoon 2 tablespoons of batter into the center of the pan. Tilt and rotate pan immediately to make batter run around the edge and cover the bottom evenly. Place pan back on the heat. Reduce heat to medium. Cook batter until the underside is lightly browned in a lacy pattern, about 30 to 40 seconds. Turn over with a spatula. Cook until brown spots appear on underside, about 20 seconds. Transfer crepe to a warmed platter. Repeat process until all the batter has been cooked. Pan may need re-oiling to prevent sticking. Makes about 16 crepes.

### SGROPIN

*From Lidia Matticchio Bastianich*

**2 cups lemon sorbet**
**2 ounces grappa**
**6 ounces spumanti (Italian sparkling wine)**
**Fresh mint sprigs**

Blend all ingredients together in a bowl until slushy. Spoon into small stemmed glasses. Garnish with mint sprigs. Serves 6 to 8.

### SAUTÉED CHANTERELLES ON TOAST

*Adapted from* Chez Panisse Vegetables *by Alice Waters (Harper Collins, 1996)*

**1 tablespoon unsalted butter**
**1 pound small chanterelles, cleaned**
**Salt and freshly ground black pepper**
**2 shallots, peeled and finely chopped**
**½ clove garlic, peeled and finely chopped**
**¼ cup heavy cream or crème fraîche**
**4 ½-inch thick slices brioche, toasted**
**1 tablespoon chopped parsley**

Heat butter in a sauté pan. Add chanterelles, salt and pepper to taste. Cook over high heat for 3 minutes. Add shallots and garlic. Cook 1 minute. Stir in cream. Reduce heat and simmer until mushrooms are coated with a silky cream reduction, about 5 minutes.

Place brioche toast on 4 plates. Divide chanterelles and sauce evenly on toast slices. Sprinkle tops with parsley. Serve immediately. Serves 4.

### BUFFET TENDERLOIN MINI-ROUNDS

*Adapted from* Natalie Dupree's Comfortable Entertaining: At Home with Ease & Grace *(Viking, 1998)*

**2 cups Dijon mustard**
**¼ cup coarsely chopped fresh rosemary**
**¼ cup finely chopped fresh ginger**
**4 garlic cloves, peeled and finely chopped**
**¼ cup Worcestershire sauce**
**2 tablespoons peanut oil**
**Salt and freshly ground black pepper**
**2 5-pound beef tenderloins, trimmed**
**100 3-inch round dinner rolls or brioche slices**
**Greens**
**Mustard sauce**

Mix mustard, rosemary, ginger, garlic, W cestershire, peanut oil, salt and pepper to t in a bowl. Set aside. Makes about 2¾ c

Slice each tenderloin lengthwise from to end to form 2 pieces of meat. Turn abo inches of the thinner end under to mak uniform cylinder. Tie each cylinder at ab 2-inch intervals with kitchen twine, form a cylindrical shape of the same diameter the dinner rolls. Repeat process with rema ing 3 pieces of beef. Spread mustard mixt all over beef. Reserve remaining must mixture. Set aside. (Meat can be prepar wrapped and refrigerated 2 days ahead.)

Place tenderloins at least 2 inches apart large, heavy baking pan. Roast in a prehea 425°F oven until an instant-read thermor ter inserted in the middle of a tenderloin r isters 135°F, about 15 or 20 minutes. Rem pan from oven. Set aside for at least 15 m utes. Place tenderloins on a carving boa Remove strings and carve meat into th slices. (Meat can be roasted and refrigera 2 days ahead. It's easier to carve when col

Add leftover mustard mixture to roast pan. Place pan over medium heat and br mixture to a boil. Scrape all the brown bits the bottom and sides of pan. Boil until jui have reduced by half. Remove pan fr heat. Cool. Pour sauce into a serving bo

Place the cold or room-temperature m on a serving tray. Serve with rolls, must sauce, and greens. Makes about 100 cock sandwiches.

### GRITS AND GREENS DIP

*Adapted from* Natalie Dupree's Comfortal Entertaining: At Home with Ease & Gra *(Viking, 1998)*

*Dip may be made ahead and reheated over low heat or in a microwave.*

**3 cups milk**
**1 cup heavy cream**
**1 cup quick grits**
**6 tablespoons butter**
**1 pound greens (spinach, turnip greens, or poke sallet leaves), washed, veined and stemmed**
**1½ cups freshly grated Parmesan chees**
**Salt and freshly ground black pepp**
**Crackers**

Heat milk and cream in a heavy nonst saucepan to almost a boil. Stir in grits. Co 5 to 10 minutes, stirring constantly. Rem pan from heat. Stir in 2 tablespoons but Set aside.



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Place wet greens in a large frying pan. Cook over medium-high heat until wilted, stirring frequently, about 4 minutes. If greens appear dry, add 2 tablespoons water. Remove pan from heat. Drain. Refresh greens in cold water. Drain. Squeeze out water. Set aside.

Heat remaining butter in a frying pan over medium heat. Add greens and sauté until heated through, about 1 minute. Remove pan from heat. Stir greens and Parmesan cheese into grits. Add salt and pepper to taste. Place dip in a serving bowl. Serve warm with crackers. Serves 8.

### FRENCH POTATO SALAD

*Adapted from* The Way To Cook *by Julia Child (Alfred A. Knopf, 1989)*

**3 pounds warm, cooked potatoes, cut into ¼-inch slices**
**4 tablespoons finely minced shallots or scallions**
**Salt and freshly ground white pepper**
**½ cup chicken stock or potato cooking water**
**3 tablespoons wine vinegar**
**6 tablespoons chopped fresh parsley**
**6 tablespoons light olive oil, optional**

Place potatoes in a large serving bowl. Add shallots, salt and pepper to taste, stock, vinegar, and parsley and toss gently. Set aside for 10 minutes, tossing gently several times. Correct seasoning. Toss with oil. Serves 10.

### TURKEY MEAT LOAF

*Adapted from* The Way To Cook *by Julia Child (Alfred A. Knopf, 1989)*

*Meat loaf may be prepared in advance; cover and refrigerate or freeze. If frozen, freeze raw; defrost overnight in the refrigerator and bake.*

**3 tablespoons oil**
**2½ cups minced onions**
**1 cup white wine and/or leftover meat sauce or stock**
**3 cups cooked turkey, roughly chopped**
**1 cup cooked rice**
**3 large eggs**
**⅔ cup leftover braised vegetables**
**½ pound sausage meat**
**½ cup grated Swiss cheese**
**1 or 2 large cloves puréed garlic**
**¼ teaspoon dried thyme**
**Salt and freshly ground black pepper**
**Butter**

Melt oil in a large, heavy saucepan over medium heat. Sauté onions until tender, about 20 minutes. Add white wine and bring to a boil. Cook until wine is almost evaporated. Remove pan from heat. Set aside.

Purée turkey, rice, and eggs in a food processor.

Mix onion mixture, purée, braised vegetables, sausage meat, Swiss cheese, garlic, thyme, salt and pepper to taste in a large bowl.

Sauté a spoonful of meat loaf mixture in a saucepan until browned, about 2 minutes. Taste for seasoning. If serving meat loaf cold, add extra seasoning. Discard.

Shape meat mixture into a loaf. Place on a buttered baking sheet. Bake in a preheated 350°F oven on the lower middle shelf until juices run clear with a pink tinge, about 1½ hours. A meat thermometer should read 155°F. Remove baking sheet from oven. Do not remove thermometer until meat has cooled for 30 minutes. Pour off fat and juices. Transfer loaf to a platter. Serve at room temperature. Serves 8 to 10.

### VEAL SHANK PRINTANIÈRE

*Adapted from* Jacques Pepin's Kitchen: Encore with Claudine *(Bay Books, 1998)*

**2 tablespoons unsalted butter**
**2¼ pounds boneless veal shank, cut into about 12 pieces, each 5 inches long and 1½ inches thick, silver skin intact**
**¾ pound shallots, peeled**
**½ pound small carrots, peeled**
**½ cup chopped onion**
**2 teaspoons garlic, peeled, crushed and chopped**
**1 tablespoons flour**
**1 teaspoon mixed dried French herbs**
**½ cup dry white wine**
**1 teaspoon salt**
**½ teaspoon freshly ground black pepper**
**1 cup sugar snap peas, strings removed**
**1 cup fresh shelled or frozen peas**

Melt butter in a large saucepan over medium heat until it begins to brown. Add meat strips in one layer. Cook over medium-high heat, turning occasionally, until browned on all sides, about 20 minutes. Remove pan from heat. Place meat on a platter. Set pan and meat drippings aside.

Place shallots, carrots and 2 cups of water in a saucepan. Bring to a boil, reduce heat to low and cover pan. Boil vegetables gently until tender but firm, about 8 minutes. Remove vegetables with a slotted spoon and set aside. Reserve 1 cup cooking liquid. Add water if necessary. Set aside.

Place reserved pan over medium heat. Add onion and garlic to pan and cook for 1 minute. Stir in flour and herbs. Cook for 20 seconds. Add reserved cooking liquid, wine, salt and pepper to taste. Bring to a boil, stirring constantly. Add meat and bring back to a boil. Reduce heat to very low, cover and cook gently until meat is tender, about 1½ hours. (Recipe can be made a few hours ahead.)

When ready to serve, add shallots, carrots, sugar snap peas, and fresh peas to pan. Cook over medium heat and bring to a boil. Reduce heat to medium, cover, and cook gently until peas are cooked, about 10 minutes. Serve immediately. Serves 6.

### INDIVIDUAL CHOCOLATE NUT PIE

*Adapted from* Jacques Pepin's Kitchen: Encore with Claudine *(Bay Books, 1998)*

*Can be made up to a day ahead, refrigerate and reheated in a low temperature oven.*

***For crust:***
**5 whole graham crackers**
**1½ tablespoons unsalted butter**
**1 tablespoon canola oil**
**2 tablespoons sugar**

***For filling:***
**8 tablespoons mixed pecans and almon**
**5 tablespoons pignola nuts**
**3½ ounces bittersweet chocolate, broken into pieces**
**2 teaspoons unsalted butter**
**1 teaspoon cornstarch**
**⅓ cup light corn syrup**
**1 large egg, lightly beaten with a fork**
**1 teaspoon vanilla extract**

Prepare crust: Place graham crackers, b ter, oil and sugar in a food processor. Proc until mixture is finely chopped, mealy a starting to come together, about 1 minu Set aside.

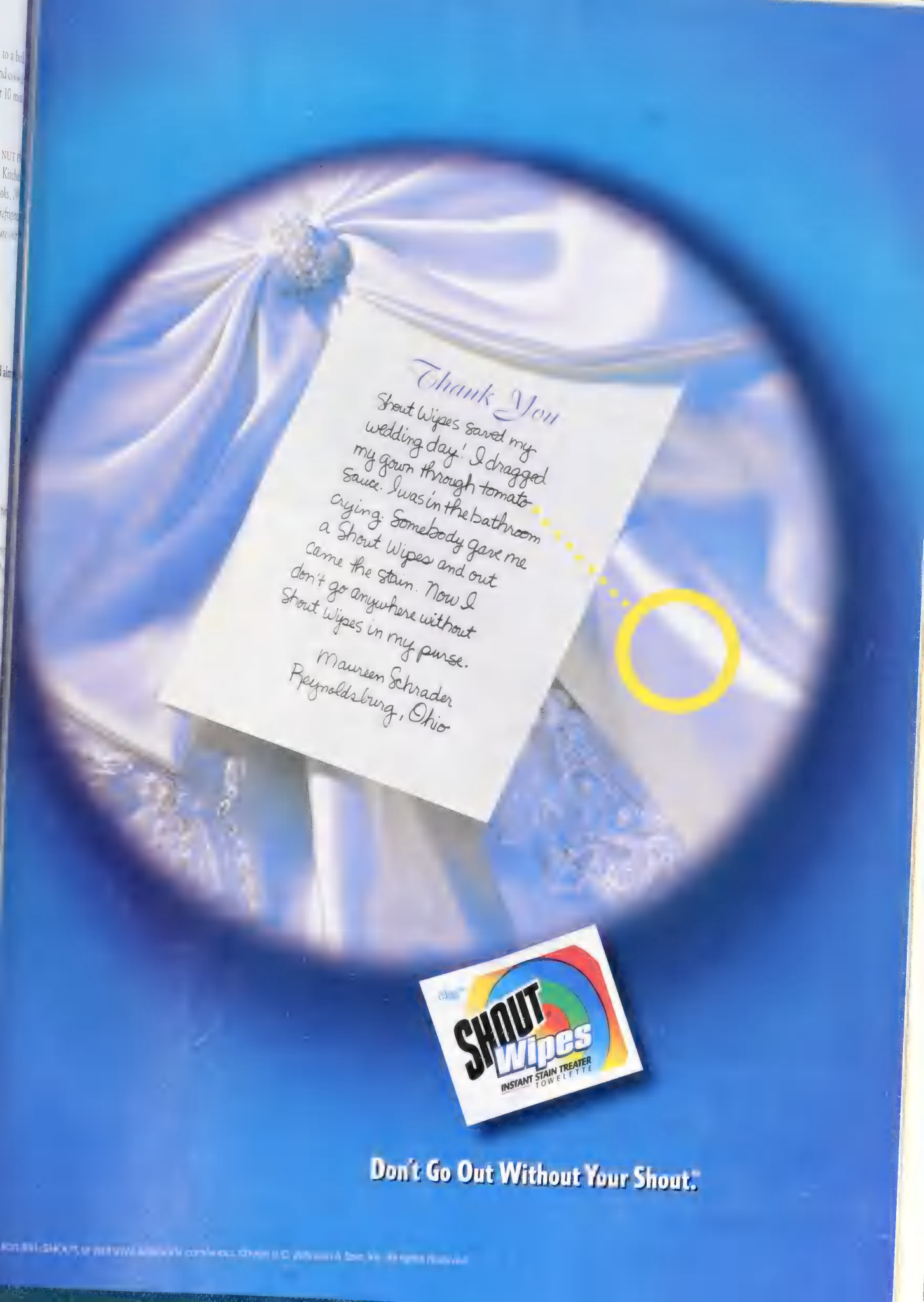
Firmly press 4 six-inch squares of a minum foil around the inverted base o one-cup ovenproof glass bowls. Remove f carefully from cups. Turn cups upside dow Press shaped foil into each cup. Fold exc foil around edges and down over sides of cu

Divide the graham cracker mixture amo the 4 cups. Press evenly against foil lini bottom and sides of each cup to creat shell. Set aside.

Prepare filling: Coarsely chop mixed nu in a food processor. Stir in pignola nuts. F serve 2 tablespoons. Evenly divide remaini nut mixture among graham cracker-lin cups. Set aside.

Place chocolate and butter in a glass bo Melt in a microwave oven, or in the top o double boiler set over hot water. Remo bowl from heat. Thoroughly mix in cor starch. Thoroughly mix in corn syrup. Stir egg and vanilla extract. Evenly divide m ture among 4 cups. Place cups on a baki sheet. Bake in the middle of a preheat 350°F oven until filling is set, about 25 mi utes. Center should be soft. Remove baki sheet from oven. Cool.

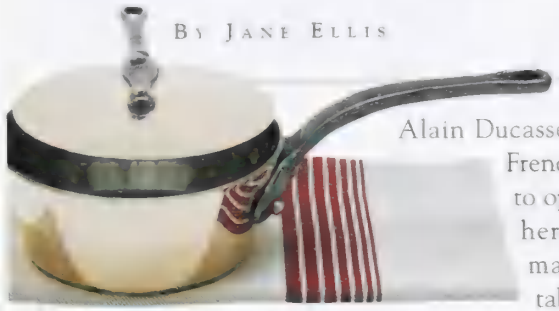
When ready to serve, invert each cup on cutting board. Gently peel off foil. Carefu turn cups right-side-up. Place pies on dess plates. Garnish tops with reserved nu Serve at room temperature. Serves 4. ■


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# EPICURIAN DELIGHTS

*How to bring a smile to a cook or gourmet? A great copper pot, a bundle of festive tea towels, or something sinful to eat—preferably chocolate—should do it*

By Jane Ellis



Alain Ducasse, the multi-starred French chef, has no plans to open a restaurant over here just yet, but he is marketing cookware, tableware, and food products. Available at Bergdorf Goodman in New York, his heavy-gauge copper pots (above) have just the heft serious cooks like: sauté pot, $160; lid, $50. Also new is *Ducasse: Flavors of France*, by Ducasse with Linda Dannenberg (Artisan, $60). Call 800-218-4918.

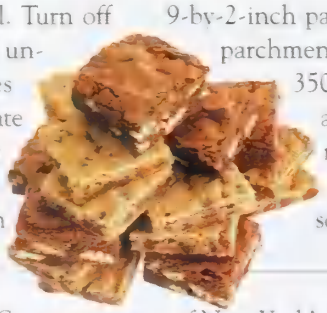




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212-677-3722.

The brownies from Nick Malgieri's new book *Chocolate: From Simple Cookies to Extravagant Showstoppers* (Harper Collins, $35) are just the thing for a tree-trimming party. To make: Bring a saucepan of water to a boil. Turn off heat. Mix 16 tablespoons unsalted butter and 8 ounces chopped bittersweet chocolate in a metal bowl and set over water. Stir until melted.

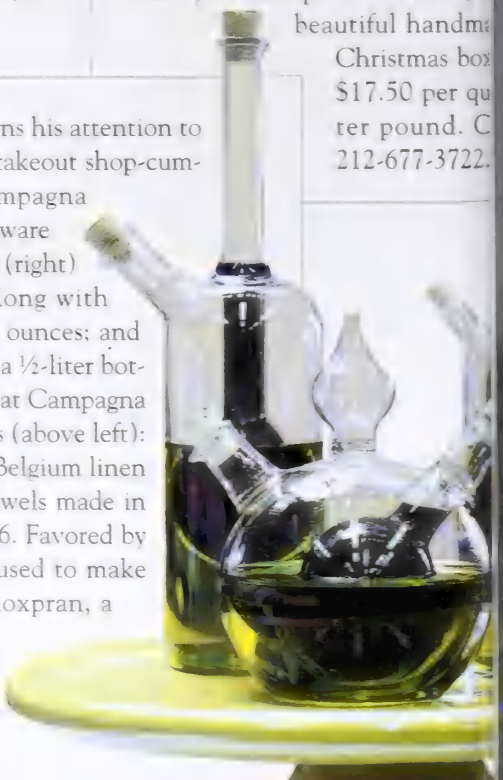
Whisk 4 large eggs in a large bowl. Whisk in ½ teaspoon salt, 1 cup sugar, 1 cup firmly packed dark brown sugar, and 2 teaspoons vanilla extract. Stir in chocolate mixture. Fold in 1 cup flour. Pour batter into a 13-by-9-by-2-inch pan lined with buttered parchment. Bake in a preheated 350°F oven until top has a shiny crust, about 45 minutes. Cool. Makes about 24 2-inch-square brownies.







Mark Strausman, one of New York's favorite chefs, turns his attention to the dining room as well as the kitchen with his new takeout shop-cum-home store across the street from his popular Campagna restaurant. He has scouted Europe for the best in cookware and tabletop items. His vinegar and olive oil decanters (right) range from $32 to $42; they'd make a great gift along with Campagna's 8-year-old balsamic vinegar, $14 for 8.5 ounces; and Private Label Tuscan extra-virgin olive oil, $12.50 for a ½-liter bottle. Provençal yellow ceramic cake stand is $32. Also at Campagna Home are spiffy red and white dish towels and napkins (above left): fruit motif cotton towel made in France, $16; striped Belgium linen napkins, $7.50 each; shellfish and vegetable motif towels made in France, $16; Belgian linen towels with bold stripe, $16. Favored by Italians for its versatility, a pasta pot (left) can be used to make the sauce, cook the pasta, and serve. Papera by Inoxpran, a 5-liter stainless-steel pasta pot, is $75. Campagna Home, 29 E. 21 St.; 212-420-1600.



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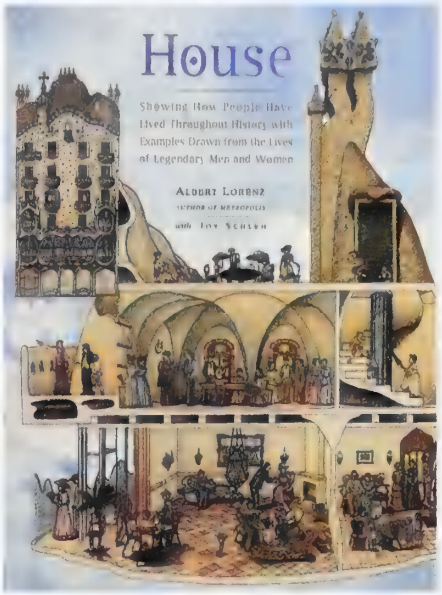
# IT'S A WRAP

*As bookstores overflow with the season's bounty, choosing the best presents can be daunting. So we've chosen for you*

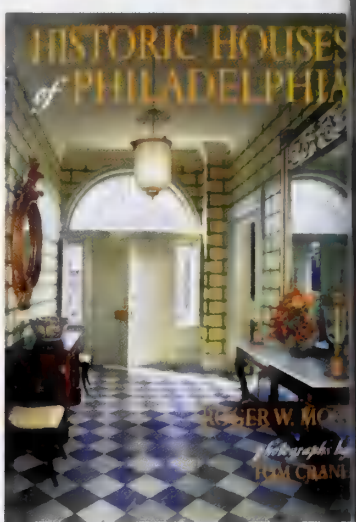



By Elizabeth H. Hunter

**COLOR BY DESIGN by Nori and Sandra Pope (Soma, $30)** is *the* book to give a flower-loving friend. It may even tempt her to rip out her garden and start anew, so elo are the Popes in advocating single-color plantings with all their harmonious sh in shades and saturation. Chapters are divided by color, and within each chapt sumptuous photographs of plants and plant combinations are organized by seas




**HOUSE by Albert Lorenz (Harry N. Abrams, Inc., $18).** Lively enough for a child, profound enough for a grown-up, *House* explores the way living arrangements express a culture's ideals and beliefs, from Egypt to the space age. The best of the intricately detailed illustrations: Hampton Court Palace in the 1500s, a World War I trench.




**HISTORIC HOUSES OF PHILADELPHIA by Roger W. Moss (University of Pennsylvania Press, $35).** Philadelphia must hold the record for historic houses open to the public—177—but until now the buildings have never had a book of their own. The author chose fifty, dividing them geographically with maps of each neighborhood "to encourage visits to multiple sites." Abundant color photographs will make you want to visit them all.




**PRIVATE ARCHITECTURE, MASTERPIECES OF THE TWENTIETH CENTURY by Roberto Schezen (The Monacelli Press, $75).** This beautiful tome—as much scholarly overview as coffee table ornament—presents many familiar icons: Villa Savoye (on the cover), Fallingwater, the Glass House. But the photographs are so striking, many taken from unusual angles, that each house looks new and exotic

**KITCHENS: A DESIGN SOURCE BOOK by Vinny Lee (Stewart, Tabori & Chang, $40).** The practical advice is good ("Professional-style kitchens are fine if you have . . . staff to scrub down the surfaces"), and the sensuous photographs will inspire a makeover. Although many of the kitchens featured are English, French, or Australian, most sources listed in the back of the book are in the United States.







**THE ENGLISH ARCHIVE OF DESIGN AND DECORATION by Stafford Cliff (Harry N. Ab Inc., $65)** is a history of English decorative arts from 1700 to 1939, taken from th pattern books of architects and cabinetmakers and the catalogs of manufacturers Devotees of design will pore over each page, lavishly illustrated with meticulous drawings and luscious watercolors of furniture, textiles, wallpaper, china, and silverw

# Anyone's home can be flooded.

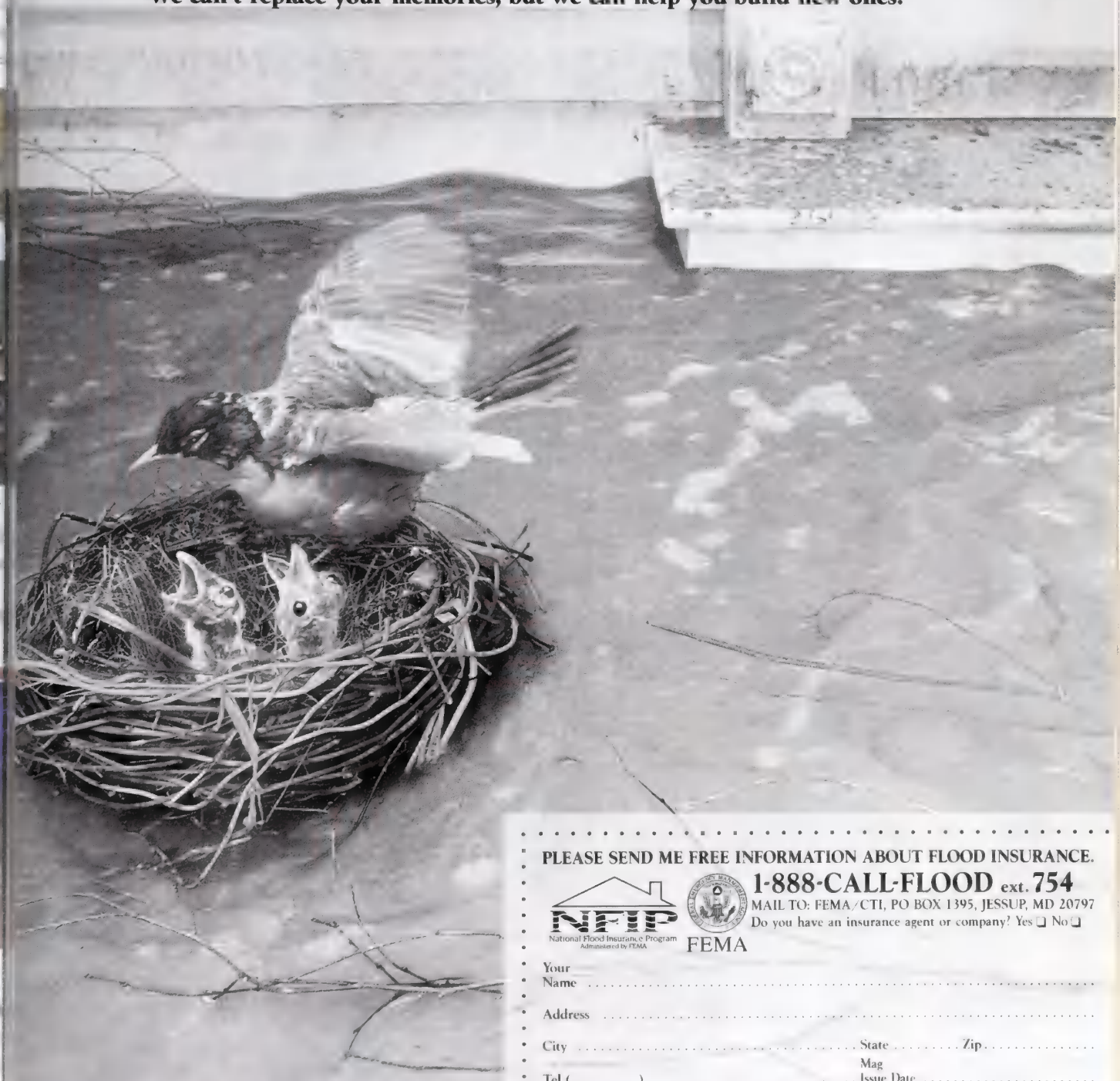
ink you'll never be flooded because you don't live ar water or live high on a hill? Just listen to the news. perts report that weather patterns are changing fast, d so are your chances of being flooded.

fact, last year, two out of three federally declared disas- s were flood related. And what's more, over 25% of all od claims came from areas no one considered high risk.

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*Continued from page 36*

pink organdy. Glorious! In a footed compote, you might mix a few beaded oranges with real ones, or ceramic pears with Bartletts for trompe l'oeil fun.

With their noisy snapping, silly paper hats and juvenile jokes, Christmas crackers encourage giddy gaiety in any group. But they could use some style. Designer Sheila Camera Kotur buys inexpensive crackers to re-cover with hand-painted motifs —after stuffing them with upgraded gifts carefully chosen for each guest. Likewise, Cantor banishes the yellow plastic mesh bags that hold Hanukkah gelt, rewrapping the gold foil-covered chocolate coins in silver tulle tied with organza ribbon.

When accomplished baker and Style Beat editor Elizabeth Mayhew spends hours creating the perfect Bûche de Noël, complete with cocoa-dusted meringue mushrooms, she pl it center-table. First admire, *then* eat. A gingerbread house ingly constructed by children should have the same ho before its chocolate pastille roof and candy cane fence devoured. Herds of curlicue-frosted animal cookies star bri in our Christmas dessert buffet. After the obligatory choru "Oh, they're too pretty to eat," the cookies bite the dust.

In the timeless cycle of one idea inspiring another, Chris Coleman's tree that catches my fancy. What if I se tively pruned a sparse, sorry little tree into a chandelier sh then decked it with crystal pendants, glass icicles, and c balls? Hanging in our entry, it would be the perfect opener the holiday show. ■

*Herds of curlicue-frosted animal cookies star briefly in our Christmas dessert buffet, then bite the dust*



GINGERBREAD COOKIES

**½ cup unsalted butter, room temperature**
**½ cup sugar**
**¼ teaspoon salt**
**1 egg**
**½ cup molasses**
**1 tablespoon white vinegar**
**3 cups all-purpose flour**
**¾ teaspoon baking soda**
**½ teaspoon cinnamon**
**2 teaspoons ground ginger**
**Sugar icing, see recipe below**

Cream together butter, sugar, and salt. Stir in egg, molasses, and vine

Sift together dry ingredients, add to molasses mixture and mix well. C for 3 to 4 hours or overnight before using.

Roll dough to ⅛-inch thickness on floured pastry cloth. Cut with sha cookie cutters. Place on lightly greased cookie sheets (or use parchment p ing paper). Bake at 375°F for 8 to 10 minutes. Cool slightly before remov ing from baking sheets. When cool, decorate with sugar icing. Makes about 4 dozen cookies.

SUGAR ICING

¼ cup unsalted butter
1 pound confectioners' sugar, sifted
4 tablespoon vanilla
Milk

In a bowl, cream together butter, confectioners' sugar, and vanilla. Add enough milk to allow ic to hold its shape but still move easily through a pastry bag. Test consistency: If icing is too dense, a more milk; if too runny, add more confectioners' sugar.

Fill a pastry bag fitted with a #1 or #2 pastry tip with the icing. Ice cookies with swirls and dots a place on waxed paper until icing hardens. Store cookies layered between parchment in tins.

*For more cookie recipes, visit our Web site at* **http://homearts.com/mail/hbpeggy.htm**

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# Ralph and Terry Kovel tell you where it's from and what it's worth




***1. Forty years ago, two elderly friends gave me a dozen matching soup plates. Some are marked with a circle, wreath, and crown and the words "Chinese pattern, LS&S."***

**S.C.M.,**
***Corona del Mar, CA***

The words "Chinese Pattern" appear with various marks from English porcelain manufacturers. The inscription L.S. & S. could mean your pieces were made between 1870 and 1880 by W. Gimson & Company. The blue design with orange, yellow, and green coloring, however, is characteristic of a famous line of porcelain called Mason's Patent Ironstone, produced by the Ashworth company. Your pieces are similar enough in design to Mason pieces to be priced at $50.

***2. What is the value of my mother's formal dinnerware service for 12? Each object says "Royal Bavarian Dresdner Art" above a lion crest. "Schumann, Made in Bavaria" is printed below the crest with the name "Vienna rose" in gold.***

**G.G.,**
***Streamwood, IL***

The Carl Schumann pottery was founded by Hinrich Schumann in Arzberg, Germany, in 1881. After 1932, its signature included the words "Dresdner Art." The company closed in 1996. A porcelain matching service, Replacements Ltd., in Greensboro, North Carolina, offers a Schumann dinner plate for $65, a salad plate for $31, and a cup and saucer for $65.

***3. How old is my set of Royal Doulton dishes? Each item has a lion, crown, and circle stamp with the words "Royal Doulton, England."***

**C.A.L.,**
***Peterborough, NH***

That mark was used by Doulton & Company between 1902 and 1922, and again from 1927 to 1936. The words "Made in England" were added in the 1930s. The combination of flower baskets, garlands, and light pink border was popular around 1930, leading us to believe that your set dates from that time. A plate is valued at $40.

***4. I bought this saucer at a thrift shop because I love Op art. On the back are the words "Zebra, Handmalat, Gefle" and a circle that reads "Upsala-Ekeby, Made in Sweden." My cat knocked the plate off the counter and it is now in three pieces. Can I find another?***

**S.S.,**
***La Mesa, CA***

It will be difficult to find another dish like the one you own, because most dinnerware matching services in the United States do not stock Swedish items, but you can try looking in thrift shops and at flea mark Gefle is the name of th Swedish factory town where the Upsala-Ekel pottery is located. The third largest ceramics f in Sweden, Upsala-Ek specializes in brightly colored geometric desi and simple dish shapes like your 1950s saucer.

***5. I was given a 12-in diameter plate in Wes Germany in 1954. On the back are a shield, crown, and the words "Schwarzenhammer, Bavaria." I was told it an antique.***

***K.L.***
***Red Oak,***

This small serving platter comes from the Schumann & Schreide Porcelain factory of Schwarzenhammer, Germany. The compan began in 1905 and is st in business today. Your plate could have been produced anytime between 1905 and 1954. Legally a piece has to b at least 100 years old to called an antique, so yo platter needs more time Right now it would go t about $150.

**To ask the experts, send color photographs and information—size, materials, markings—t Ralph and Terry Kovel c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regr that they cannot return photographs or reply to readers personally.**

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# We'd like to clear up a f



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*Continued from page 45*

ouds like the Day of Creation, brought Lincoln some peace.

The monumental grandeur of this part of earth inspires almost fanatic love. Again and again, as I meet the people ho live and work here, I hear the tale of how a simple sum- er job turned into a lifelong commitment. One who fell der Yosemite's thrall is Dick Ewart, a ranger who leads owshoe hikes in the winter. On the snowy slopes near Bad- r Pass, the park's small ski area, the former New Englander eaks of the Scot and Basque shepherds who came to this val- in the mid-19th century, lonely men whose only trace are eir initials on the trees.

Rick Stockwell is another Yosemite aficionado, a veteran oss-country ski instructor who guides us on an overnight trip Glacier Point. There are 22 of , including our two guides, who ake the ten-mile journey. Here, ore than 7,000 feet above sea vel, the snow is deep and the wering firs and pines are cloaked thick white mantels that fall th a swoosh as the bright sun rms the day. Eventually we all rive—in varying degrees of ex- austion—at our destination, a assive log structure that serves as feteria and gift shop for the more an two million visitors who drive the promontory in the summer d that, equipped with a wood- ove and bunk beds, will be our ven on this winter's night. Save r a quartet of hardy young mpers who have pitched their nt several hundred yards away, e are the only people on this lofty ak, a high solitude we feel we de- rve, having skied the road that hers drive once the snows melt.

Waddling like penguins in owshoes, a few adventurous souls nd I make our way out to the oint overlooking Yosemite Valley. oonlight glistens on the mono- hic Half Dome. Far below at the se of the sheer granite walls some 500 feet down, a vortex of black lecks swirls counterclockwise on e luminescent orb that is the amp Curry ice rink. A fresh wind ings up the clear, silvery laughs of aters, surprising us; nearby, the nes sigh in a gust of wind. Under e crystalline stars, we are the ivileged tiny audience of yet nother concert. ■

### CHRISTMAS IN YOSEMITE

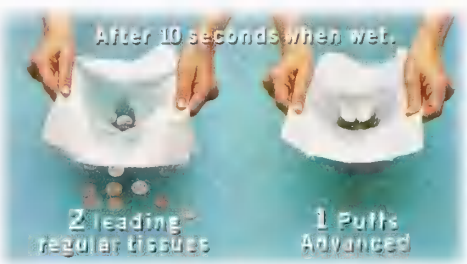
Application forms for the Bracebridge Dinner may be obtained by writing to Yosemite Reservations, 5410 East Home Ave., Fresno, CA 93727 or phoning 209-252-4848 (open every day 8 A.M. to 5 P.M. Pacific time). The forms for the 1999 dinner are available only from December 1, 1998 through January 15, 1999. Completed applications must be received by mail by February 15; no faxes or photocopies will be accepted. Notifications are sent by the end of March. Each dinner seat costs $215 for adults, $184 for children ages 4 to 12. Tax and gratuity are included, wine is additional. Each applicant may request up to eight seats. Those drawn in the lottery are also eligible for rooms in the Ahwahnee or the Wawona Hotel.





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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** *Designer:* Thomas O'Brien. For details, see Reader Information for "More is More," page 72.

**34 IN PLAIN TERMS** The Furniture Co.(R,T), 818 Greenwich St., New York 10014; 212-691-0700.

**36 IT'S MY PARTY** **Spanish wax candles,** U004498, $3,900/pr.—Amy Perlin Antiques (R), 306 E. 61 St., 4 fl., New York 10021; 212-593-5758. **Architectural element depicting a crown,** DW4397, $7,900—Amy Perlin Antiques, see above. **Bust of Homer,** $10,500—Belvedere Antiques (R,T): by appt.: 212-979-8548. **Console,** J1350, $9,750—Sentimento (T); 212-750-3111. Christopher Coleman, 250 W. 54 St., 4 fl., New York 10019; 212-616-8663.

**56 A SWEDISH CHRISTMAS** *Pages 66 to 71:* **Regnaholm hand-carved wall mirror sconce** w/gilt finish—Ikea (R); for stores: 800-434-4532.

**72 MORE IS MORE** *Pages 72 to 75: Designer:* **Thomas O'Brien,** Aero Studios, 132 Spring St., New York, 10012; 212-966-4700. **Christmas ornaments**—for stores: Jim Marvin Enterprises; 615-441-1015. **Beaded Christmas ornaments,** by Christian Tortu—Takashimaya (R), 693 Fifth Ave., New York 10022; 800-753-2038. **Vintage glassware and china; Donna Karan Raku vase** and **shagreen box; gingko leaf dishes; Kiriwood trivets; cowhide rug; Hayward club chairs; Torchère floor lamp**—Aero Ltd., see above. **Fabric on club chairs,** Collobrires, viscose and linen—Watkins & Fonthill (T); 212-755-6700. **Pillows,** tiger-striped silk velvet—Brunschwig & Fils, Inc. (T); 212-838-7878. **Sheepskin rugs**—Ikea (R); for stores: 800-434-4532.

**76 HOUSE AFIRE** *Pages 76 to 79: Designers:* **Paul Aferiat & Peter Stamberg,** Stamberg Aferiat Architecture, 126 Fifth Ave., New York 10011, 212-255-4173. *Living room:* **Table between windows,** Simon International, Traccia by Meret Oppenheim—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Sofa,** City—B+B Italia (R); 150 E. 58 St., New York 10022; 212-758-4046. **Lighting,** Ya-Ya-Ho by Ingo Maurer—Lee's Studio (R), 1755 Broadway, New York 10019; 212-581-4400. **Fabric on pillow,** Opera Stars by Celia Birtwell—Christopher Hyland (T); 212-633-1248. **Carpet,** Français in sisal—Rosecore (T); 212-421-7272. **Large artwork,** *House of Fire,* James Rosenquist, 1989—Tyler Graphics (R), 250 Kisco Ave., Mt. Kisco, NY 10549; 914-241-2707. *Dining room:* **Cab chairs** in black leather by Mario Bellini—Cassina (R), 155 E. 56 St., New York 10022; 212-750-1313.

**80 GLIMMER AND GLOW** *Page 80 and 83: Ornaments:* **Wallpaper,** Pewter Leaf in 09—Donghia (T); 800-DONGHIA. **Teardrop ornaments,** $5/ea.; **round glass oil lamps,** $22/sm., $32/med.—Banana Republic (R); 888-BR-STYLE. **Mercury balls**—Paula Rubenstein (R), 65 Prince St., New York 10012; 212-966-8954. **Compote**—Maya Schaper Cheese and Antiques (R), 106 W. 69 St., New York 10023; 212-873-2100. **1998 snowflake ornament,** $49.50/ea.—Swarovski (R); 800-426-3088. **Gray Ribbon** by Mokuba—JKM Products (R);609-767-6604. **Icicle ornament,** $27/ea.—Vietri (R); stores: 800-277-5933. **Etched glass tumbler,** $12/ea.—Laura Ashley Home (R); 800-367-2000. **Dressing table,** $11,000—Amy Perlin Antiques (R), 306 E. 61 St, 4 fl., New York 10021; 212-593-5756. *Manteltop:* **Wallpaper,** #675 in Penny Lane—Elizabeth Dow (T); 212-219-8822. **Sunburst,** $1,200—Rooms & Gardens (R); 290 Lafayette St., New York 10012; 212-431-1297. **Marble mantel,** Louis XVI style, custom—Danny Alessandro (R); 223 E. 59 St., New York 10022; 212-759-8210. **George III silver teapot**—Belvedere Antiques (R); by appt.: 212-979-8548. **Blue Elegance crystal red wineglass,** $19/ea.—Rosenthal (R); 212-696-1846. **Antica vase,** $37.50/ea.—Sasaki (M); 212-686-5080. **Palmes bougeoir** in bronze leaf with Bernardaud porcelain $280/pr.—Bernardaud (R); 499 Park Ave., New York 10022; 800-884-7775. **Trumpet glass Christmas ornament,** $33/ea.; **small compote,** Filigree design by Joseph Pagano, $330—Troy (R), 138 Greene St., New York 10013; 212-941-4777. **Thumbprint gold 5" bowl** by Elsa Peretti, $110—Tiffany & Co. (R); 800-526-0649. *Hanukkah:* **Wallpaper,** Moondust tea paper in lichen, Anya Larkin—Donghia (T), 212-935-3713. **Mirror,** $1,400—Rooms & Gardens, see above. **Console de Langres,** $5,600—Côté France (T); 212-684-0707. **Venetian glasses,** $275/ea.—Takashimaya (R), 693 Fifth Ave., New York 10022. **Juliet bud vase,** $235—Steuben (R); 800-424-4240. **Silver plate menorah,** X323, $75; dreidels from left: **sterling silver square filigree dreidel** X56164, $75; **sterling silver dreidel** by Avi Luvaton X6636, $55; **sterling silver dreidel** with dome X56026, $140; **small sterling silver dreidel** by Avi Luvaton X6635, $25—The Jewish Museum's Cooper Shop (R); 1109 Fifth Ave., New York 10128; 212-423-3211. **Hanukkah candles,** $22/box of 48—Perin-Mowen, Inc. (R); stores: 212-219-3937. **Starburst ornament,** $31/ea.—Vietri, see above. *Champagne and oysters:* **Wallpaper,** Shagreen in driftwood—Anya Larkin, see above. **Glazed stoneware bird** w/base, $990—Holly Hunt (T); 212-755-6555. **Murano glass silvered round platter,** $375—Calvin Klein Home (R), 654 Madison Ave., New York 10021; 212-292-9000. **White porcelain pears,** $35—Takashimaya, see above. **Filigrana tumbler,** $90/pr.—Salviati (R); for stores: 212-725-4361. **Ange fille silver-plated candlestick,** $550; **champagne cooler,** $337—Robert Greenfield (R); stores: 212-545-1890. **Damier champagne flutes,** $110/ea.—Hermès (R); 800-238-5522. **Portrait relief**—Belvedere Antiques, see above.

**84 CROSSROADS** *Pages 84 to 89: Designer:* **Kelly Hoppen,** Kelly Hoppen Interiors, 2 Alma Studios, 32 Stratford Rd., London W8 6QF; 011-44-171-938-4151. *Living room:* **Sofa fabric,** Silkwood, Birch 0407/6470-08—Donghia (T); 212-935-3713. **Karl Blossfeldt black & white photography**—Michael Hoppen Photography, Alexandra Studios, 3 Jubilee Place, London SW3TD; 011-44-171-352-3649. **Chinese painting by KWOK**—Catherine Maudsley, Hong Kong; 011-852-55-22-8028. **Black stones**—David Champion (R), 199 Westbourne Studios, 3 Jubilee Place, London SW3; 011-44-171-352-3649. **Fabric,** Carmona col. 5—Malabar (R), 31-33 S. Bank Business Centre, Ponton Rd., London SW8 5BL; 011-44-171-501-4200. **Glass plates**—Habitat (R), 208 Kings Rd., London SW3; 01144-1713511211. **Napkins** from Marvse Boxer—Chez Joseph (R), 26 Sloane St., London SW1; 011-44-171-245-9493. *Dining room:* **Table runners**—Kelly Hoppen Interiors, see above. **Chinese scroll,** Mrs. Fang—Catherine Maudsley, see above. **Chair fabric,** Emerald silk court taffeta printed with gold French script—Carolyn Quartermaine (R), 72 Philbeach Gardens, London SW5 9EY; 011-44-171-245-9493. *Breakfast room:* **Ceramic plates**—The Conran Ship, 81 Fulham Rd., London SW3; 011-44-171-589-7401. **Table runners**—Kelly Hoppen Interiors, see above. **Chairs** by Arne Jacobsen: Series 7—Atrium (R), 22-24 St.Giles High St., London WC2H 8LN; 011-44-171-379-7288. **Milk glass floor lamp**—London Lighting Company, 135 Fulham Rd., London SW3; 011-44-171-589-3612. *Dining room:* **Black & white photography**—The Hulton Getty Gallery, 3 Jubilee London SW3 3TD; 011-44-171-376-4525. **Curtain fabric,** Green velvet, Van Gogh 6448-2 Jab International, 1-15/16 Chelsea Harbour Design Centre, London SW10 OXE; 011-44-3499323. **Fine black linen,** ref. LL 10 3224—De Le Cuona, 1 Trinity Place, Windsor, shire, SL4 3AP; 011-44-175-3830-301. **Flowers** by John Carter—Flower Van, Mi Building, 81 Fulham Rd., London SW3 6RD.

**90 TRAY CHIC** *Page 90:* **Aero 747 serving tray,** 3"h., 22"w., 32"l., $725—Aero Ltd. (R Spring St., New York 10012; 212-966-1500. **Round enamel tray,** $38—Global Table (R Sullivan St., New York 10012; 212-431-5839. **Artesian bud vase,** designed by Klein/Reid, Aero Ltd., see above. **Charpentier cocktail table,** designed by Christian Liaigre, wenge 16"h., 40"w., 62"l.—Holly Hunt (T); 212-755-6555. *Page 91: Clockwise from upper left, top tom:* **Bamboo tray**—William Laman Antiques (R), 1496 East Valley Rd., Montecito, CA 805-969-2840. **15" square cherrywood tray,** $80—Calvin Klein (R), 654 Madison Ave., York 10021; for stores: 800-294-7978. **Leather and calfskin ottoman tray,** $1,650—Aero see above. **Sycamore rectangular tray,** 24"x14", $200—Calvin Klein, see above. **Oval Keyaki serving tray,** 23"x14½", $210—Aero Ltd., see above. **Flat weave tray**—William L Antiques, see above. **Abaca tray**—William Laman Antiques, see above. **12" square white** wood, #4140, $160—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **tray,** with woven grass, #S560615, $39—Smith & Hawken (R); 800-776-3336. **16" s white wood tray,** #3849; $190—Intérieurs, see above. **Wicker encased acrylic serving** $198—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Rectangular sycamore tray,** 36"x18", $1,400—Todd Hase Furniture Inc. (R), 51 Wooster St., New York 10013; 334-3568. **Footed tray,** $25—Takashimaya (R), 693 Fifth Ave., New York 10022; 800 2038. **Gauged tray,** black mangowood, $295—Aero, see above. **Gray Palm fiber tray,** S Global Table, see above. **Jet tray,** by Clavin Tsao, black lacquer wood, $60—Nan Swid 800-808-7943. **Christian Tortu zinc tray,** $395—Takashimaya, see above. **Small smoked wood serving tray** with handles, 11½"x 8½", $85—Aero, see above. **Keyaki wood serving** 18"x12", $175—Aero, see above. **Briquet tray,** Christian Liaigre, 22"x12"x3"h.—Holly H see above. **Bicolor large tray with sloped edge,** $280—Global Table, see above. **Victor b fast tray,** by Christian Liaigre, 24"x 16"x3"h., wenge wood—Holly Hunt, see above.

**92 PASSIONATELY PICTURESQUE** *Pages 92 to 97:* The garden at Mohonk Mou House is one of 220 official U.S. sites where plants given awards by All-American Selecti displayed. **For suppliers of All-America Selection Award plants:** 1311 Butterfield Road, 310, Downers Grove, IL 60515; 630-963-0770. Mohonk's 1999 Garden Holiday Progr March 5–7, August 29–Sept. 3. *For program information:* Mohonk Mountain House, New NY 12561. Hotel reservations: 800-772-6646.

**98 UNIVERSAL LUXE** *Pages 98 to 103: Designers:* **Holden and Dupuy,** 3420 Magazin New Orleans, LA 70115; 504-897-1100. *Library:* **Curtains,** Richelieu, Bittersweet and #5529—Fortuny, Inc. (T); 212-753-7153. **Carpet,** Leopard—Stark Carpet (T); 212-752- **Fabric on sofa,** Fleur-de-lys, gold—Brunschwig & Fils (T); 212-838-7878. **Mahogany b** John Rosselli (T); 212-772-2137. **Tray**—William Lipton Ltd. (R), 27 E. 61 St., New York 1 212-751-8131. **Silk velvet pillow**—Holly Hunt (T); 212-755-6555. **French glass beaker**— lage (R); 418 E. 75 St., New York 10021; 212-535-2288. *Living room:* **Sofa fabric,** #594 canvas—**Henry Calvin** (T); 212-935-3713. **Bench fabric,** Nero #33025—Clarence H Imports (T); 212-752-2890. **Banquette fabric,** #KCKP405 Cordoban Lion Crimson—Ch pher Hyland Inc. (T); 212-688-6121. **Fabric on French/Bergères,** #1908-5—Scalamandré 800-932-4361. **Commode**—Bremermann Antiques (R,T), 3943 Magazine St., New Orl LA 70115; 504-891-7763. **Sisal rug**—Stark, see above. **Art Deco candlestick,** on ma **celadon jar; Chinese covered jars,** on coffee table; **Chinese box,** on coffee table—John Ro see above. **Small crackleware seto bowl; Negoro Nuri box,** on chest—Holly Hunt, see a **Marlstone bowl,** on mantel—Treillage, see above. *Dining room:* **Table,** French—Luc Antiques (R,T); 504-821-8366. **Tapestry chairs,** Louis XV—French Antique Shop; 504- 9861. **Italian sconces; mirror**—French Collectibles (R,T), 3424 Magazine St., New Orlean 70115; 504-897-9020. *Master bedroom:* **Curtains,** #121-1—Scalamandré, see above. **Wallco ing,** #SR1-1008 Ivory—Silk Dynasty, Inc. (T); 212-980-6173. **Bed hangings,** Isadora—Gret Bellinger (T); 518-235-2828. **Mirrored obelisks**—Treillage, see above. **Bed linens**—Frette 799 Madison Ave., New York 10021; 212-988-5221.

**104 HERITAGE** *Pages 104 to 109. Architect:* **Turnbull Griffin Haesloop,** Pier 1½, The Em cadero, San Francisco, CA 94111; 415-986-3642. *Project architect:* Andrew Mann. *Landsc architect:* Ron Wellander, PO Box 1861, Sonoma, CA 95476; 925-331-5168. *Interior desig* Margaret Simon, Turnbull Griffin Haesloop, see above. *Contractor:* Matthew D. Sylvia, PO 7, The Sea Ranch, CA 95497, 707-785-2474. **House size:** 2,500 sq. ft. *Exterior materials:* tongue and groove redwood siding. **Structure type:** wood frame with exposed 2x8 Dougla rafters and trusses at ceiling. *Interior materials:* **Windows, exterior doors,** custom—Sebast Window Co. (M); 707-823-8796. **Interior doors, cabinets** custom—Matthew D. Sylvia above. *Porch:* **Rockers,** 7024-95—Palecek (T); 415-626-0866. *Dining room:* **Dining table, fee table,** custom by Turnbull Griffin Haesloop—Matthew D. Sylvia, see above. **Chairs,** W ington Square Chairs—Thos. Moser Cabinetmaker (M); 800-862-1973. **Kilim rug**—Gal Floors (T); 415-863-3388. *Breakfast room:* **Chairs**—Union City Chair Co. (M); 814-438-3 **Table**—Country Living (R), 1033 Clement St., San Francisco, CA 94118; 415-751-1276. **R** Country Swedish (T); 203-855-1106. *Kitchen:* **Lighting,** Orbiter series by Louis Poulson—L Systems (M); 415-487-2200. *Bedroom:* **Bedding,** Just Gingham by Springmaid—Spring In tries (M); 800-537-0115. *Master bedroom:* **Bed,** custom by Turnbull Griffin Haesloop—Matt D. Sylvia, see above. **Bedding,** Elements—Ellen Tracy Home (M); 800-925-7979.

**110 TAKE IT FROM THE TOP** *Pages 110 to 113: Crepes:* **Green salad plate,** $20- Fanion (R), 299 W. 4 St., New York 10014; 212-463-8760. *Chanterelles:* **Black tole tray** gold Greek key gallery, $200; **oval ocher tole tray,** $150—West Country Antiques (R), Washington Rd., Woodbury, CT 06798; 203-263-5741. **Dark green Vale salad plate,** Calvin Klein Home Collection (R); for stores: 800-294-7978. *Beef tenderloin:* **White h stitched linen napkin,** $20—Sierra Brothers (R); for stores: 800-336-1891. **Red dinner p** $38, LeFanion, see above. **Millbrook wineglass,** $25, Calvin Klein Home Collection for stores 800-294-7978. **Wine,** Michel Lynch Merlot, Bordeaux 1996, $8.99, availabl wine stores. *Meatloaf:* **White hemstitched linen napkin,** $20—Sierra Brothers, see ab *Veal shank:* **Palestor oval baking dish,** $270—Le Fanion, see above. **Ocher linen scrim** kin, $60—Calvin Klein NYC Store Home Collection (R); 212-292-9000. **Black pap** mâché tray with gold trim, $1,500, West Country Antiques, see above. *Chocolate nut* **Millbrook wineglass,** $25—Calvin Klein Home Collection, see above. **Disznoko Es Tokaj Azsu,** 1993, $23.99, available at wine stores. **Vale lichen dessert plate,** $30—Ca Klein Home Collection, see above.




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Continued from page 22

"What will happen to the hou
"It'll be sold. Turned into an ap
ment building, I imagine. Or offic
"I'd almost rather see it torn dow
I said.

"It might be," Belle said.

I walked back through the din
room, where soon we would eat
last meal, keeping up a cheerful conv
sation with a brittle gaiety. The liv
room was twilit and shadowy.

I remembered my grandmot
the last time I saw her. She sat on
sofa, still upright and tall-seeming, w
a cane leaning beside her. She wor
dress and pearls. She sipped her one s
whiskey, making it last.

"I was thinking about our trip
Europe," she said. "How hot it was
Rome. Do you remember?"

"I remember that crazy guide
the Colosseum," I said.

I was fifteen, the first grandch
she took, and the only one lucky enou
to go with her alone. We never stopp
talking about it, plucking memories
of the air.

"How about the tea room
Oban," I said. "Your boyfriend."

She smiled, bowing her head
the quick girlish way she had. Late o
spring afternoon in Scotland we h
stopped in Oban for high tea. The t
room—I can still see it—was rustic a
wood-fragrant, aflame with bronze sha
of sunlight. As we were eating a m
walked in, dressed in a green-plaid ki
His hair was iron-gray. He moved wi
deliberate, muscular, catlike dignity. M
grandmother had never forgotten hi

"You know," she said now, "he w
one of the handsomest men I ever saw
She leaned forward for her glass a
took a ladylike sip. "Didn't we ha
fun?" she said.

"Yes," I said, "we sure did." ■

*This is the third Thoughts of Home essay by John Hough, Jr. The author of three published novels and a columnist for* The Falmouth Enterprise, *he is working on a memoir about the women in his family.*

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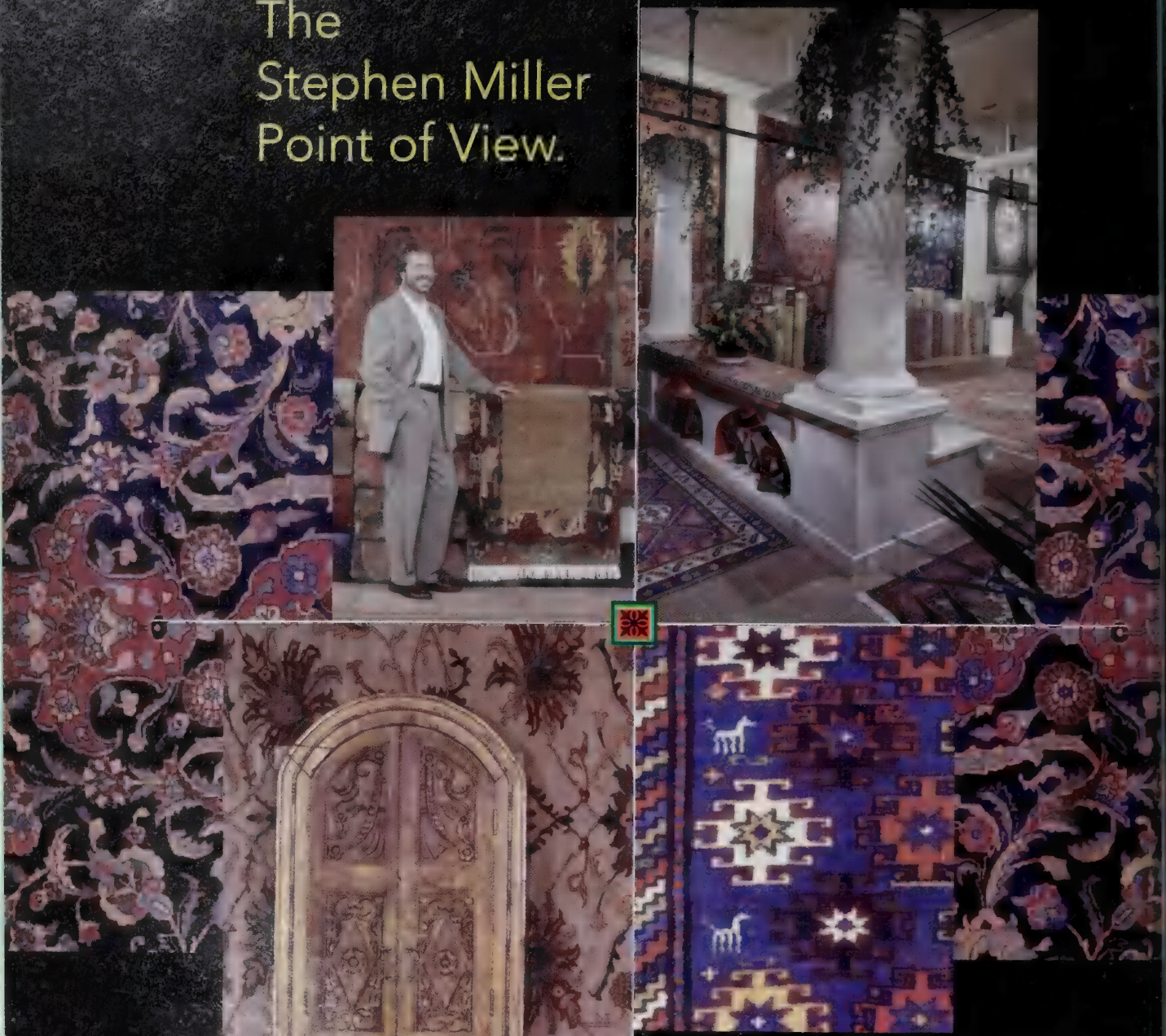
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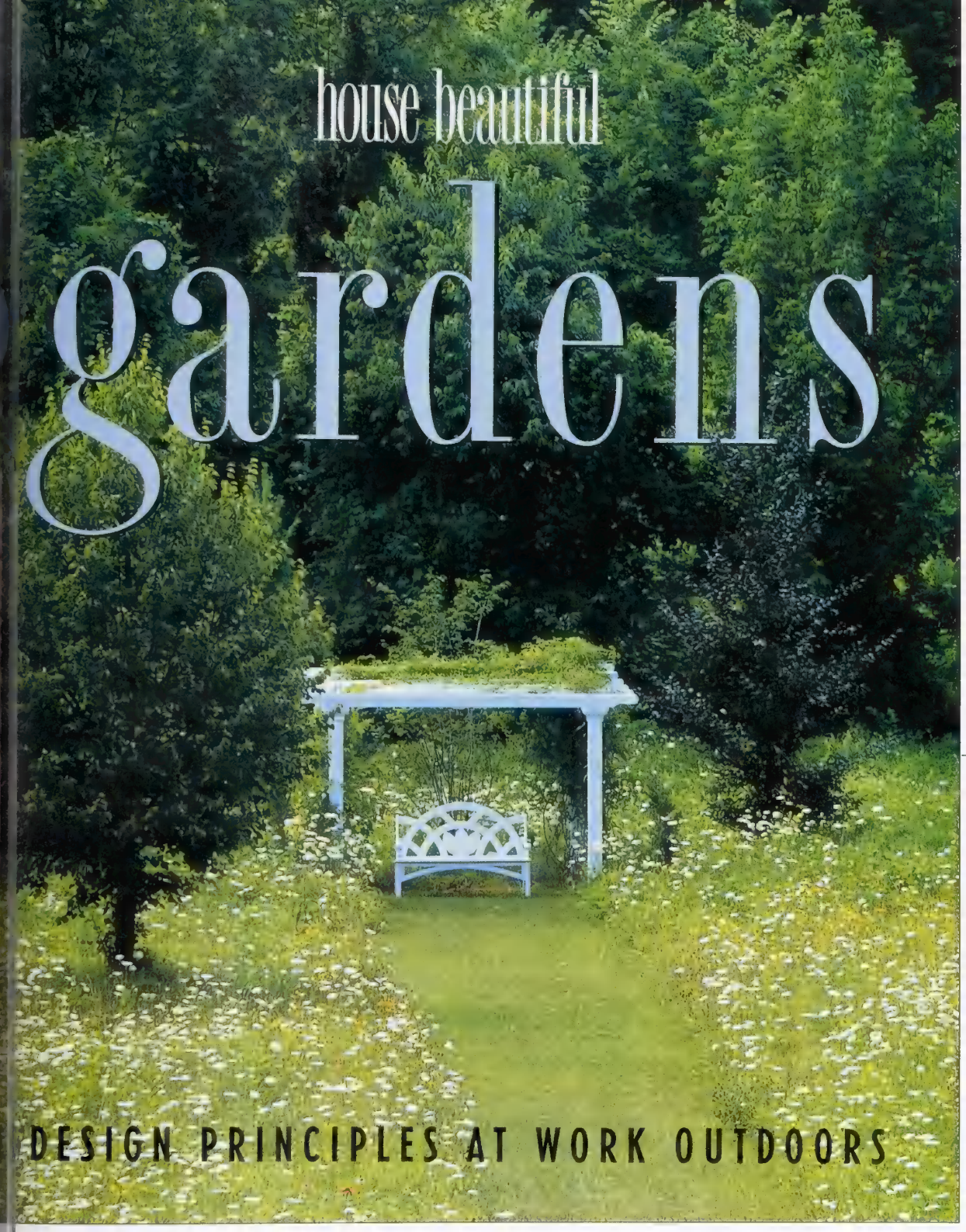
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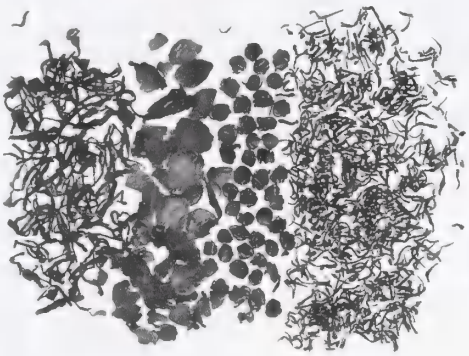


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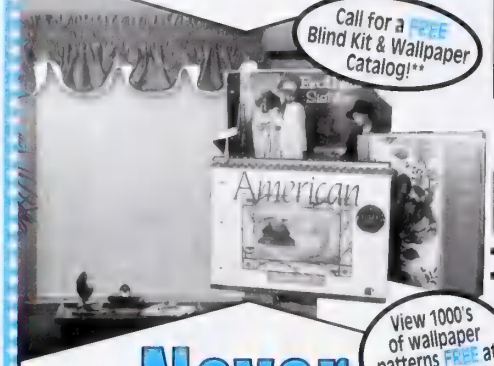
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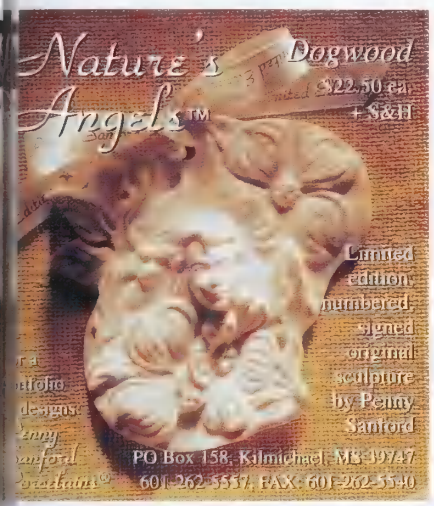
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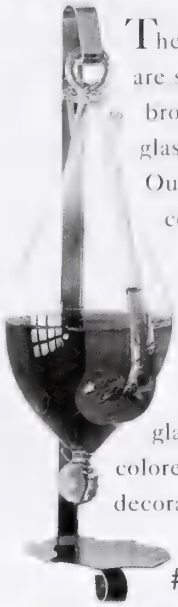

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| | Average no. copies each issue during preceding 12 month | |
|---|---|---|
| A. Total no. of copies (net press run) | | 1,197,1 |
| B. Paid and/or requested circulation | | |
| 1. Sales through dealers and carriers, street vendors, an counter sales (not mailed) | | 154,9 |
| 2. Paid or requested mail subscriptions (include advert proof copies and exchange copies.) | | 705,0 |
| C. Total paid and/or requested circulation (sum of 15b(1 and 15b(2)) | | 859,9 |
| D. Free distribution by mail (samples, complimentary, a other free) | | 19,3 |
| E. Free distribution outside the mail (carriers or other means) | | |
| F. Total free distribution (sum of 15d and 15e) | | 19,3 |
| G. Total distribution (sum of 15c and 15f) | | 879,3 |
| H. Copies not distributed | | |
| 1. Office use, leftovers, spoiled | | 19,6 |
| 2. Returns from news agents | | 298,1 |
| I. Total (sum of 15g, 15h(1), and 15h(2)) | | 1,197,1 |
| Percent paid and/or requested circulation (15c/15g x 10 | | 97.8% |
| Actual no. copies of single issue published nearest to filing date | | |
| A. Total no. of copies (net press run) | | 1,185,8 |
| B. Paid and/or requested circulation | | |
| 1. Sales through dealers and carriers, street vendors, and counter sales (not mailed) | | 183,66 |
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| C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)) | | 880,00 |
| D. Free distribution by mail (samples, complimentary, an other free) | | 20,00 |
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| F. Total free distribution (sum of 15d and 15e) | | 20,00 |
| G. Total distribution (sum of 15c and 15f) | | 900,00 |
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| 1. Office use, leftovers, spoiled | | 16,00 |
| 2. Returns from news agents | | 269,82 |
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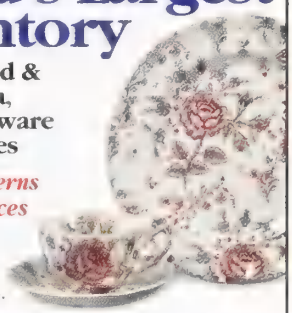
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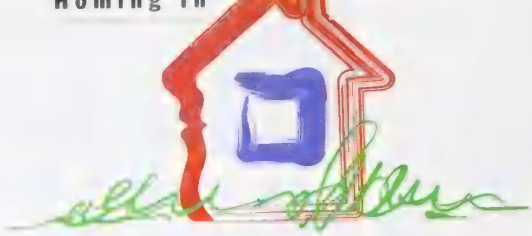
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# THE CHRISTMAS PARADE

BY PHYLLIS THEROUX

**Every year, on the Saturday before Thanksgiving,** the town I live in puts on a Christmas parade. It is a strictly local affair, and if you're not in it you watch it—rather the way one settles in to watch a home movie. Standing outside the Ironhorse Restaurant, where the train tracks cross the parade route, I feel like part of a *National Geographic* article on the American heartland.

The prize-winning Patrick Henry High School band, tubas glinting in the winter sun, steps smartly down England Street, advanced by the Teeny Twirlers, who toss their batons into the air and frequently catch them. There are cub dens, scout troops, Little League teams, antique-car owners, and county beauty queens shivering on the backs of convertibles, their satin capes fastened to the car trunks with strips of Velcro.

It is as poignant as a grade school recital and—give or take a few wild cards, like the Mid-Atlantic Association of Llama Owners—as predictable as the Shriners, stuffed like maroon sausages into tiny cars that do curb-to-curb figure eights, which creates problems for the parade organizers.

"Every time they stop to do their figure-eight act," says Stu Reid, who started the parade 29 years ago, "the whole parade has to wait until they finish, which backs things up."

But the most enduring problem are the horses. They can't be anywhere near the fire trucks, because the sirens spook them. The llamas don't like them. And the majorettes refuse to march behind them for obvious reasons. Placement of the horses is an annual headache, complicated by the fact that the only sensible solution—to lump them all together—is unacceptable to the owners, who don't want to be part of an undifferentiated herd.

Then there are the train tracks. The miniature ponies are simply lifted, like suitcases, right over them. But the larger horses risk getting their hooves stuck—or bolting at the sound of a train whistle. At least two trains of the twenty that roar through town daily halt the parade before it is done.

"In the old days," says Reid, "we used to be able to call up the RF&P and they would change their schedule. Now we just have to wait until the train passes." Until I looked behind the scenes, I had no idea what putting on a parade involved.

A parade is a kind of [illegible]hing definition of the town that sponsors it. This is not Pleasantville. We do not have dentists who dress up in lamé cocktail gowns as "Ging Vitus." We have the "Christmas Mother," a dignified old woman honored for her lifelong work among the needy, wh dresses up as herself—in a red wool blazer and white corsag

Humor is not wanting. There is a folding lawn cha brigade that opens and shuts the chairs, sits down on ther stands up and collapses them again, with crack precision. Soo to come is a barbecue grill corps. And even though they're n supposed to be humorous, some of the Nativity scenes—wit stables made out of old refrigerator packing crates, and banne with "Jesus is the Reason for the Season" strung between pap palm trees—seem both brave and funny at the same tim

The floats can be broken down into three main cat gories: Nativity scenes, Christmas tree scenes, and carolir scenes. Last year one of the smaller churches jumped ahead Easter with a life-size papier-mâché depiction of the Last Su per that swung back and forth on hinges so both sides of th street could see all twelve apostles.

There used to be a fourth category—Santa Clause But all the children who still believed in him got confuse seeing so many Santas. Now there is only one, on the flo sponsored by Bell Atlantic, which is the fanciest and fin float in the parade.

Last year I noticed that the town council was handin out candy on foot, instead of hurling it from the backseats convertibles. "Lawsuits," said the mayor as he passed by. "W don't want to have any trouble." And for 29 years, that wis has been granted—which is not to say that there haven't bee moments to remember.

One year the Shriners had a man dressed up as a gorill in a cage. Every block or so, the cage door would pop ope and he would jump out onto the street. Stu Reid was a parad martial that year.

"There were two rather heavy-set ladies who wouldn move their chairs off the street. Then the float with the gorill stopped right in front of them, and he jumped out of the cag Those ladies started backpedaling. . . ."

"Did they make it to the curb?" I asked.

"No," said Reid. "They went butt over tin cups in thei chairs. But we didn't have anymore trouble with them afte that." ■

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